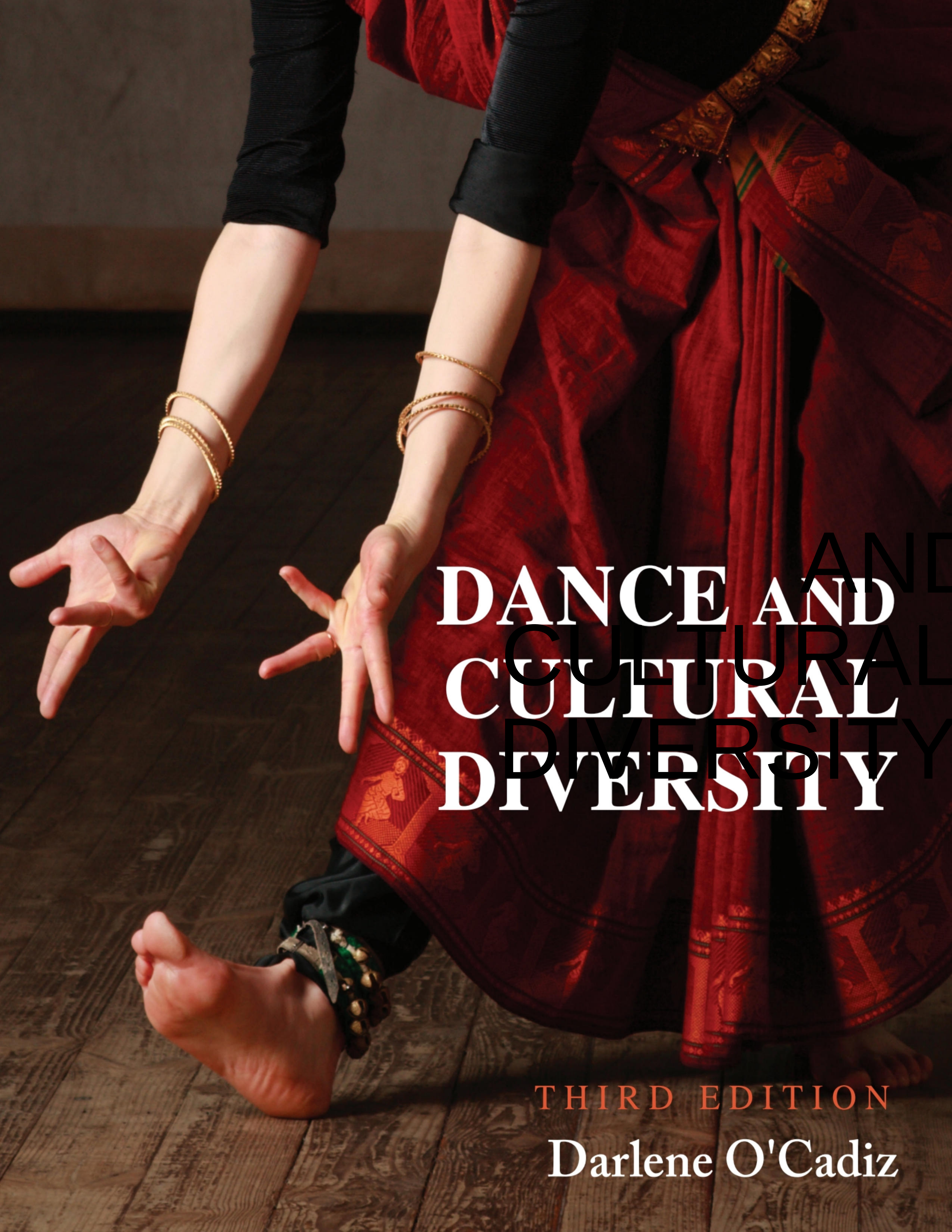

DANCE AND CULTURAL DIVERSITY

AND CULTURAL DIVERSITY

THIRD EDITION

Darlene O'Cadiz

Dance and Cultural Diversity

Dance and Cultural Diversity

Third Edition

Darlene O′Cadiz
California State University, Fullerton

cognella
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Preface

I HAVE ALWAYS BEEN CURIOUS ABOUT HUMANITY; I've often wondered what makes us different and what similarities ring true in all human beings. I am fascinated to learn what people believe and how societies are formed to support one another, ensuring survival and a sense of community. Finding that unifying factor of humanity has proven to be a passion of mine because I think it will bring harmony and balance to my understanding of the human condition. Early on in my career, my intention was to bring peace to the world through the study of dance. Although this was a highly idealistic venture, I still believed it to be my purpose in life. I was hired at California State University, Fullerton (CSUF), to teach dance technique classes, and in the process of sharing my knowledge with college students, I was also busy participating in life: gathering experience and pursuing my passion to seek harmony and make sense of the world. Eventually, all my research afforded me the opportunity to teach a course in cultural diversity through the medium of dance, allowing me to contemplate this idea of a common human spirit.

Dance and Cultural Diversity examines how the belief systems and structure of leadership in different cultures manifest in the dance styles, revealing the idea that "art reflects society." At the end of each chapter is a list of key terms to build knowledge, along with discussion questions designed to encourage critical thinking. Illustrations within the text, along with a list of video references, offer visual examples of the dance styles, exhibiting the correlation between culture and dance. In the appendix, there is a class project designed to bring awareness of the components required to build a society following the principles set forth in this text. Also included are four in-class assignments to use as tools to encourage group discussion and problem solving to complete the group project in a cohesive manner. This course is much more than a dance history or cultural diversity class—it is a course designed to evoke ideas about beliefs, emotions, and the expression of life while building a sense of community.

I believe it is important to recall history and learn from events in the past to create a better future. The knowledge and compassion for people's conditions will lead us to progressively approach a future where we can thrive in cooperative environments. Some of the information in this text is generalized, introducing the subject to cover the scope of the material. Still, if a subject piques your interest, I encourage you to explore the ideas in-depth to develop research skills, absorption, and application of knowledge. As an educator, I challenge you to embark upon a lifetime of learning, encountering the richness of acquiring information, digesting it, and using it to nourish your life.

Dance is a means of communication that transcends language barriers to express and relay emotions. In a deeper sense, it allows the dancer, if the dancer can surrender, to achieve a state of mind through body movements that explore the depths of the soul and discover the essence of self to connect with the world. Exploring different cultures, and the purpose and methods of dance, reinforces the idea that there is an essence of unity in all human beings, despite our cultural differences and diversities. I still believe that dance can generate peace in the world, and by writing this book and teaching this course, I continue on my journey to fulfill my purpose.

Acknowledgments

I am extremely appreciative of all my colleagues at CSUF for their fellowship and the shared experience of teaching and learning. Barbara Arms, Gladys Kares, and Robin Johnson were my mentors as I was just beginning my dance career and have offered encouragement and support during each step of my journey. I must offer a big thank you to Robin Kish for sharing information and being an inspiration to me. Throughout the many years of working at CSUF, I have been constantly amazed by the numerous resources available that facilitate every aspect of my job. It is a great place to work. I would like to express my appreciation to my family and friends for the countless hours of discussion pertaining to the topics of dance, culture, and life. I also want to thank my friend Bob Adams for his encouragement and suggestions to clarify the information presented in this textbook. In addition, I would like to thank all the dancers who have been part of the dance department at CSUF for their dedication to the art of dance and Edwin Lockwood for allowing me to include his photographs of the CSUF Dance Theatre in this textbook. Finally, I would like to thank Carrie Montoya and Kaela Martin, editors at Cognella, for their continual support, encouragement, and patience with me and for bringing this project to fruition.

Chapter 1

Exploring Dance

What Is Dance?

Before we can explore the history of dance, we must first define what dance is and why humans do it. Most simply put, dance is **movement to an internal rhythm**. The first instinct of a human being is to put their body in motion. While still in the mother's womb, a baby listens to the rhythm of the mother's heartbeat and has the urge to move. Before language is learned and developed, communication is revealed by means of movement and gestures. Movement is the most basic experience of life. Movement is essential to human survival. But even though dance is a form of moving, its function goes beyond the simple movements humans rely on every day. Dance is expression.

Webster's dictionary defines dance as "moving rhythmically to music," but it is so much more. Dance is a vehicle that has the power to unite mind, body, and soul; it is a nonverbal means of communicating in the universal language, expressing abstract ideas and emotions by emitting an energy that can be recognized and felt by the affected observer. It has the power to transcend cultural boundaries and speak to people on a deep, spiritual level. Dance is defined by Joann Wheeler

CHAPTER OUTLINE

What Is Dance?
Popular Dance
Methods of Analyzing Dances
    Body
    Effort
    Shape
    Space
Origins of Dance
Explanation of Alan Lomax's Study of *Dance in Human History*
Dance Ethnology
The Purpose of Dance
Dance as a Metaphor for Life
Key Terms List—Chapter 1
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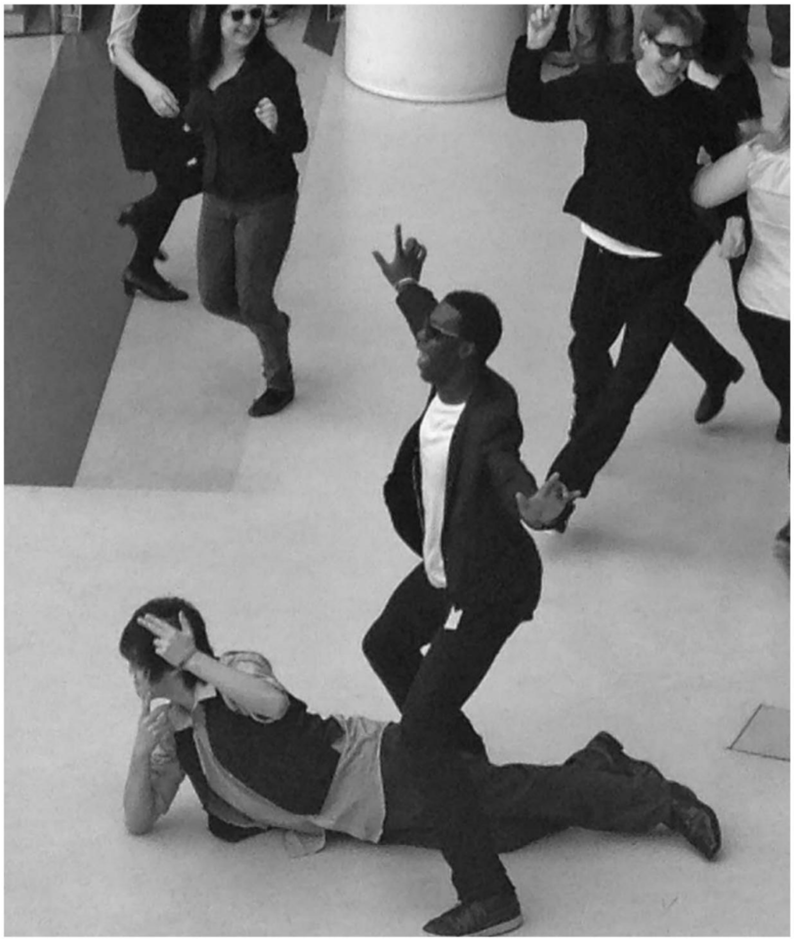

FIGURE 1.1 Students “spontaneously” burst into dance in the Atrium, Bradford University.

Keali’inohomoku, an American anthropologist and educator, as a means of expression, which is recognized as dance by the performer and the observer.

Dance is a transient mode of expression, performed in a given form and style by the human body moving in space. Dance occurs through purposefully selected and controlled rhythmic movements; the resulting phenomenon is recognized as dance both by the performer and the observing members of a given group (Keali’linohomoku, 1965, p. 6).

Popular Dance

Anyone paying attention to popular culture can see that dance is becoming extremely visible throughout the world. Many popular movies these days exhibit dance as a means of communication, expression, and sheer delight. For example, in the movie *Guardians of the Galaxy*, the main character expresses his underlying desire for connection with his love interest, as well as reexperiencing comforting memories of his mother, through his movement to music. In the movie *Trolls*, even the animated characters express their love of life through dance. Ellen DeGeneres opens her popular talk show by dancing through the audience. Her preshow entertainment offers the audience members a chance to improvise their unique dancing styles. Occasionally, Ellen will show a clip of her favorite audience dancers and comment on their expressive movement. She encourages everyone to move to the rhythm of life, expressing their essence in a fashion that suits them and allows them to find pleasure in being who they are by discovering the joy of improvisational dance. Can we bring peace to the world through dance? If it is used as a positive means of expression to discover one's true feelings and delight in the experience of life, I sincerely believe that we can.

Methods of Analyzing Dances

To understand dance as a means of communication and expression, one must be able to observe, describe, and interpret movement. One system of analyzing movement is Laban movement analysis (LMA), which has been developed and expanded over the last century by the dance community and movement specialists. Initially a system called Labanotation was created by Rudolf Laban a German expressionist dance artist and pioneer of modern dance that was used to note a detailed description of movement and intent so that dances could be reproduced with accuracy. However, one of the key figures in the development of LMA was Irmgard Bartenieff, a dancer, choreographer, physical therapist, and lead pioneer in dance therapy. She brought her perspective to the Laban framework, emphasizing the importance of the internal body connection and giving meaning and life to the movement. This system is used to describe how the body moves through space, the shapes and designs created, the effort and energy produced, and the relationship of interactions.

> LMA provides a rich overview of the scope of movement possibilities. These basic elements can be used for generating movement or for describing movement. They provide an inroad to understanding movement and for developing movement efficiency and expressiveness. Each human being combines these movement factors in his/her own unique way and organizes them to create phrases and relationships which reveal personal, artistic, or cultural style. (Hackney, 2002 p. 237)

The components of LMA are body, effort, shape, and space. Body is the way in which the body moves, where the movement is initiated, and the development of the movement throughout the body. Effort displays the dynamic qualities and the intention or attitude of energy. Shape describes the changing forms the body makes in space. Space can be defined as personal space, the form that emerges surrounding the body, or directional space, demonstrated in pathways.

Body

The body is what produces the efficient movement patterns and connections that result in meaningful expression. There are *patterns of total body connectivity* that create pathways to support movement. *Breath* provides lung respiration for ease of movement, resulting in grounding, mobility, stability, and rhythm. The expressive possibilities exhibit a sense of fluidity, oneness, and empathy. The functional concept *core-distal* connects the limbs to the core, expressing the idea of having a strong and stable center with the ability to extend out into the world. The posture, alignment, and spinal articulations are referred to as *head-tail*, allowing a flexible playful quality to movement. The functional concept of *upper lower* provides a sense of push-and-pull energy with the expressive quality of hard work and interacting with the world. The body pattern referred to as *body-half* represents a vertical stability to support turns, resulting in a militaristic expression. And, lastly, the *cross-lateral* pattern, which is the most complex pattern to make 3-D movement possible, thus allowing the dancer to carve the space fully and realize the movement potential. This total body connectivity can be seen in the body part sequencing as movement spreads through the body simultaneously, successively, and sequentially.

Effort

The dynamic quality of movement is determined by the four *effort* categories: (1) space, (2) weight, (3) time, and (4) flow. Space can be described as direct, consisting of straight lines in space, indicating a feeling of narrowness or flexibility, and demonstrating a wavy configuration of direction exhibiting expansiveness. Weight can be either strong, appearing heavy and giving into gravity, or light appearing gentle and defying gravity. Time is determined as sudden and consisting of quick movements, which denote a short span of time, or sustained time consisting of slow movements that denote a long span of time. Flow plays an important part in movement expression. It can be bound in a state of control, resulting in the sensation of pausing or freely exhibiting continual energy with a fluid movement quality.

SPACE	direct/flexible
WEIGHT	strong/light
TIME	sudden/sustained
FLOW	bound/free shape

Shape

The shape component displays different qualities of change in the form of the body, which can lead to meaningful movement. These subcategories are shape flow, directional movement, and carving. Shape flow is the shrinking or growing of personal space. Directional movement allows the dancer to move from one point to the next within the environment. Carving or shaping movement is created by sculpting the body into shapes or carving out space in the environment. The use of the torso and limbs to contract or fully extend and stretch is an example of shape-flow movement quality. Shape qualities describe the changing relationship of the body parts increasing or decreasing the body's form. The use of the torso and limbs to contract or fully extend and stretch is an example of shape qualities.

Space

The body moves through space using kinesphere, direction, and dimension to create the movement of the dance. *Kinesphere* is the personal space of the moving body, the space the dancer can attend to. *Direction* is the energy flow that radiates out from the center, moving the body from one location to another. *Dimension* has two directions creating a change in space and spatial pull. These dimensional changes in space and movement can be described as horizontal, vertical, and sagittal as they relate to the human body. Changes in the *horizontal dimension* occur on a side-to-side plane. Whereas the *vertical dimension* uses upward and downward directions, and the *sagittal dimension* results in a forward and backward plane.

HORIZONTAL	spreading/enclosing
VERTICAL	rising/sinking
SAGITTAL	advancing/retreating elements of dance

Another practical system of analyzing dance is by using the elements of dance (Cohan, 1986, pp. 32–50). This approach is a more simplified way to analyze movement with concepts that are familiar to the average person and easily recognized.

There are five basic elements of dance that are inherent in every type of dance from any culture or generation. These elements are **movement**, **posture**, **balance**, **gesture**, and **rhythm**. Every dance contains some form of **movement**. While some portion of dance may involve stillness, there must be some form of motion in every dance. The second element is **posture**. This is the way one aligns the body. If one dancer is standing tall and erect, they have a different posture from one who is hunched over. A dancer's posture can indicate certain emotions to their audience. For example, if a dancer is standing tall and erect, this can express a sense of confidence and pride. Meanwhile, if a dancer is crouched or hunched over, this exhibits a sense of humility or even despair. From the standpoint of the dancer, posture is the key to a successful performance. Proper alignment helps a dancer to maintain balance and, therefore, express themselves with fluidity and grace. **Balance** is a person's ability to maintain their position while resisting physical forces, especially gravity. To balance, the dancer must be able to not only stand still in a given posture but also to transition smoothly from one movement to another. The fourth element is **gesture**. A gesture is a movement that conveys an idea or message. In dance, gesture is often used to tell a story and to draw the attention of the audience toward specific ideas. For example, Hula dancers and Bharata Natyam dancers use hand gestures to tell traditional myths and stories.

FIGURE 1.2 Centering and breath—subtle and complex components of dance.

Ballet dancers also often use pantomime to get the story across to the audience. Finally, **rhythm** is any kind of strong, regular beating. In dance, rhythm joins one movement to the next, connecting the dance in harmonious motion. Dances are either performed to the beat of music or with an internal rhythmical beat, such as a heartbeat. The rhythm can be fast or slow. It can stop and start, change at random, or be completely consistent. Nonetheless, it is always there in some form. By using these five components, the body moves through time and space to express abstract emotional ideas. Some of the more subtle and complex elements of dance are **centering** and **breath**. These highly emotional elements are what allow a dancer to be capable of exquisite expression.

Centering is related to the basic element of balance. To achieve a sense of balance, a dancer must engage the solar plexus and lower torso. This portion of the body is where most of the body's crucial organs are located. Focusing on this area gives a dancer a greater sense of strength and connectedness within their body. This stability allows the dancer to display and express emotion with confidence. These deep feelings can be seen and felt by the audience. Dance is not the only practice that is aware of the power that comes from focusing on one's center. Centering has also been used as a term in ancient philosophies and religious practices to define a pathway for realizing bliss and inner peace. Zen masters refer to it as a way to focus inward, while the Quakers used the term "centering down" to explain a state of focused attention, of attentive listening to one's inner voice (Richards, 1989, p. xx).

Breathing and **breath** are essential to all humans. Breath is life; we must breathe to live and move. More specifically, our muscles need oxygen to respond to the command of our brains. In dance, an awareness and control over the breath allow the dancer to maintain a sense of rhythm. Most dances are synchronized to some form of music or sound. If the music is fast, it could stimulate a rapid movement quality and, therefore, cause the dancer to breathe faster. If the music and dance are slow and elongated, the dancer will be better able to perform if they focus on taking deep and deliberately elongated breaths. The dances of some cultures employ chanting, and these dances require an even deeper focus on the breathing patterns. But regardless of the type of dance, a dancer must be aware of breath to get oxygen to the part of the body producing the energy to move. It takes concentration and practice to learn to breathe efficiently while moving, but once this element is mastered, a dancer is able to express a greater sense of grace and control.

Origins of Dance

When studying the history and development of dance, we must start at the beginning. Where and when did dance originate? The answer is simple: Dance has existed for as long as mankind has. It is believed by many to be the first means of artistic expression, preceding even ancient forms of music and painting. Early societies used dance as both social and ritualistic practices. Humans danced to celebrate every aspect of life. They danced to appease the gods, believing it would keep them from causing natural disasters and other forms of calamity. They also danced to express emotion and to understand their relationship with nature.

Many early peoples believed that when they danced with a particular energy and rhythm, they could bring about a desired effect. Rhythmic movement was seen as one way to communicate with the gods. Early man had many elements to deal with, including natural catastrophes. They attributed these events to the will of the spirit world. Often, the meditative collaboration of tribal musicians and dancers would send the performers into what was thought to be an altered consciousness. This was believed to be a sign of a divine presence. In this state of being, the participants often claimed to commune with the spirit world and receive messages and instructions for how to survive. While to the modern viewpoint, these ideas may seem illogical, ritualistic practices, such as dance, were one way that ancient peoples could explain or cope with forces beyond their control. They danced with the hope that it could influence the decisions of the gods. And when a desired result followed, such as a heavy rainfall after a rain dance, it gave people a sense that they had some effect on their situations. It made them feel intuitive and powerful.

In fact, some of the earliest rock paintings show dancers, indicating that it was a well established part of primitive existence. For example, archeologists have discovered prehistoric rock paintings from the Paleolithic era (circa 17500 BC) in Lascaux, France, which depict

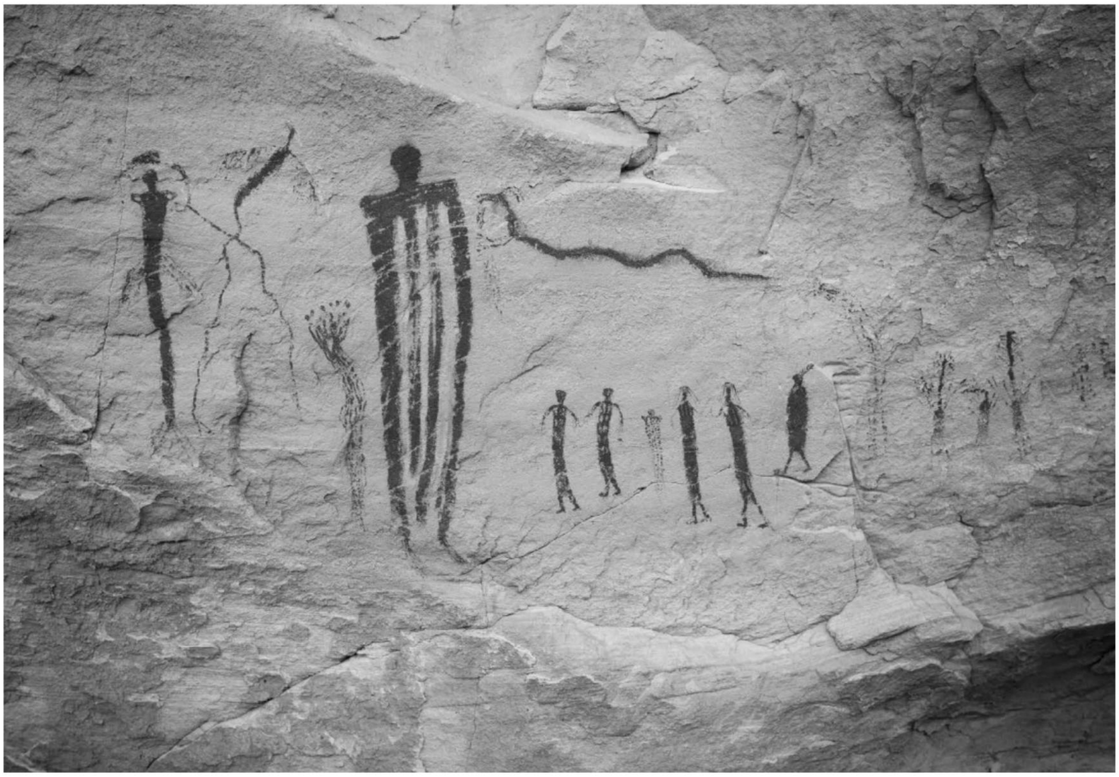

FIGURE 1.3 Prehistoric rock painting depicting dance ritual.

dancing figures. Many other primitive drawings and paintings found in caves and burial tombs around the world attest to the fact that dance was a major part of expressing life.

Dance has survived as a means of communication and a way of preserving traditions in different communities in different cultures. The ritual of dance connects the dancer to a supreme force outside of the self. Social dance connects the dancer to the tribe and others in the community. The art of dance brings self-awareness to the dancer and their audience through storytelling and expression of emotion.

Explanation of Alan Lomax's Study of *Dance in Human History*

> *Since dance is the most repetitious, synchronic of all expressive behaviors, it has turned out to be a kind of touchstone for human adaptation.*
>
> —Alan Lomax, 1975

Alan Lomax was an ethnomusicologist interested in analyzing dance from different cultures and identifying communication that occurred on a kinetic and subconscious level. He searched relentlessly for footage of dance from around the world, particularly in remote locations. In his article "Toward an Ethnographic Film Archive," Lomax expressed his concern about the changing world and the threat it has had on primitive cultures. He believed that the negative by-product of scientific progress and modernization could cause these cultures to lose their traditions, rituals, and art. Dance in particular was in extreme danger. Unlike a painting or sculpture, which can be preserved in its original form or reproduced in photographs, dance is an ephemeral art and can only be understood by experiencing or observing it. Written descriptions can only hint at the message the actual kinetic movement displays. Thus Lomax felt it crucial that cultural dances be documented not through static media, such as photography or written descriptions, but through film. His film, *Dance in Human History*, produced in 1976, makes use of the footage he collected to demonstrate his theory of movement defining cultural traditions.

At the American Anthropological Association meeting held in San Diego in the fall of 1970, Lomax presented his reasons for preserving original dances on film. This presentation was monumental in the field of dance history, and as a direct result, anthropologist Margaret Mead was elected the president of the Anthropological Film Research Institute. Her work led to the establishment of the Ethnographic Film Archive in the Smithsonian Institute in Washington, D.C. (Lomax, 1971). Lomax, Mead, and other leading anthropologists dedicated themselves to filming and archiving films of Indigenous dances to help preserve the study of cultural traditions. The work of Lomax and Mead, along with John Wesley Powell, led to the development of the National Anthropological Film Center in 1975.

Lomax created the term **choreometrics** to describe his study of dance as a form of expressive behavior. He took advantage of the film archive and analyzed dance styles from around the world, classifying them by the type of repetitive movements found in each culture's dances. One of his most groundbreaking discoveries was a correlation between the type of dance movement a culture participated in and that culture's economic status and standing. He described movement types in terms of **dimensions**. The most basic dance dimension is **one-dimensional style**. It consists of linear (straight up and down) movements, which reflected the kind of work movements someone uses when working with stone or wood. He determined that 70% of simple economies employ a one-dimensional movement style. For example, people working with stone or wood must apply careful straight strokes to carve into these hard and brittle media and to skin animals for food and use the pelts for clothing. Meanwhile, the **two-dimensional style** uses curved or circular movements. Eighty percent of the economies that used metal tools, such as sickles, which require a semicircular slashing motion to cut wheat or other materials, also used that kind of motion in their dances. Examples of this two-dimensional style can be seen in many dances that originated in Africa and in some European dances, such as the Spanish Jota. Finally, **three-dimensional movement styles** use a spiral motion, which mimics water wheels used in Asia and Europe for agricultural irrigation. Eighty percent of these more sophisticated economies use the

FIGURE 1.4 Images of Alan Lomax's studies of dance.

full-body spin in their dance styles. The correlation between the motion of a culture's daily tasks and the type of motions found in that culture's dances suggest that these dances were meant to express or record specific aspects of their civilizations. On the other hand, if these correlations were not conscious, Lomax's theory is supported by what we know about human muscle memory, which naturally lends itself to any repetitive bodily motion. Even when these cultures used movement as a means of release and recreation, they tended to move in the same way as they did when working.

In addition to his classification of dimensional movement, Lomax also defined **single-unit** and **multiunit** movement styles. The **single-unit style** uses a solid torso, mostly moving the legs, feet, and arms and sometimes bending or using a rhythmic rocking motion forward and back at the waist. Eighty-five percent of the cultures that displayed this kind of dance were from patriarchal hunting cultures. They also tended to exist in cultures from colder climates. Meanwhile, **multiunit styles** use an articulated torso in which there is movement in the hips and undulation in the rib cage. Ninety percent of cultures displaying multiunit styles of dance are from matriarchal and agricultural societies. These styles are found in warmer and often tropical climates. One explanation for the difference in the styles of dances found in patriarchal and matriarchal societies is that in matriarchal and agricultural societies, there is a greater value of fertility.

Dance Ethnology

Although Lomax was successful in cataloging ethnic dance forms, and his theory of repetitive cultural work styles represented in certain ethnic dances has some credence, dance ethnologists claim there are more complex and significant psychological bases revealed in cultural dance forms. Dance ethnology is the study of ethnic dance as it represents a society. Gertrude Kurath, a dance ethnologist, defined it as "the scientific study of ethnic dance in all their cultural significance, religious function or symbolism, or social place" (Kurath, 1960, p. 235). The study of ethnic dance delves deeper into the patterns of movement, along with the psychological and cultural significance exhibited in the expressive movements of the dance styles. Over time, these cultural dance styles have evolved and developed naturally and spontaneously through everyday activities and experiences to represent the societies' lifestyles. Franziska Boas, one of the pioneers of dance therapy, defined dance ethnology as "a study of culture and social forms as expressed through the medium of dance; or how dance functions within the cultural pattern" (Kurath, 1960, p. 235). Joann Keali'linohomoku was an anthropologist who focused on ethnic and cross-cultural dance, emphasizing that Western dance is also categorized as ethnic dance. Her approach to this study included tracing popular dance art forms to their ethnic roots. It is important to study these ethnic dance forms, discovering the basic root of this nonverbal expression, along with the cross-cultural similarities and differences of rhythmic patterns, attitudes, and beliefs to gain a better understanding of the human race and the common thread that binds us humans on an emotional level.

The Purpose of Dance

Dance serves as an effective means of communication and a way of preserving traditions in different communities and cultures. The ritual of dance has the power to connect the dancer to a greater understanding of the life force. Early humans danced in honor and celebration of every aspect of life. There were dances to give thanks and honor the gods and ancestors, along with dances to cast out evil spirits. There were dances to celebrate rites of passage, such as birth, puberty, marriage, and death. There were dances to prepare for the hunt and war. Some dances were used to tell stories and pass on tribal traditions. A strong and mobile body was vital to survival in prehistoric times, and dancing helped to keep the people strong. Ritual dances and social dances were a way of life.

In our society today, we still celebrate certain aspects of life with dance. Children naturally dance to music as they express happiness. Teenagers and young adults go to school dances or clubs to dance and socialize. There are coming-of-age dances that are still celebrated. In the Hispanic community, the quinceañera, or a girl's 15th birthday, is a celebration where dance is a component. Also at a bar mitzvah, a Jewish coming-of-age celebration for boys turning 13, a circle dance called the hora is performed, along with some social dancing. Dancing is also a part of a wedding celebration. The bride and groom do a first dance, their parents cut in to have one last dance, and then all the guests join in to celebrate.

Cultural attitudes are reflected in dance. While watching a dance from a country where you don't know the language, you can somehow interpret the basic idea. This is because movements expressing emotions transcend language. As part of the human race, we all seem to feel and understand the same emotions. All human beings experience joy, sorrow, honor, fear, gratitude, love, empathy, anger, and disappointment. All these and a multitude of emotions that are expressed in body movements and gestures, along with the mind's intentions, can be recognized by the sensitive observer. Because of the awareness of different cultures and the blending of different cultures around the world, dance styles from different cultures are blending too.

Dance can express feelings and emotions, but can it also heal the spirit or the world? In the popular reality TV show *Dancing with the Stars*, Steve Guttenberg, one of the contestants in Season 6, made the comment that dancing with a partner requires a level of cooperation and communication that is highly sophisticated, and if the world leaders would learn the cooperation and coordination of dancing, then the world would be a better place.

It is important to study dance history to contemplate and gain understanding of the rhythms of life, to realize its universal communication possibilities, and to better understand cultural differences and similarities as a means of broadening our awareness of humanity.

Dance as a Metaphor for Life

Dance seems to mimic not only natural human movements and experiences but also complex natural processes. There have been many metaphors using dance as the reference. Scientists talk about the dance of particles and organisms. The idea of something in constant motion, cooperating and flowing rhythmically, triggers one to compare it with the idea of dance. As Santhanam Nagarajan stated in his article "Carl Sagan, Fritjof Capra on the Dance That Reveals the Mysteries of Universe? Part II,"

> Physicists speak of the continuous dance of sub-atomic matter which goes on all the time. They have actually used the words dance of creation and destruction or energy dance. This naturally comes to mind when you see some of the pictures of particles taken by physicists in their bubble chambers. (2009)

Writers also often describe ideas of life using the metaphor of dance. Friedrich Nietzsche, the 19th-century German philosopher and cultural critic who challenged traditional values in an effort to improve social and psychological life, used metaphors of dance to describe life and a person's connection to the earth. He referred to "primal unity" as surrendering will in the Dionysian ecstasy dance of the reveler:

> In song and dance man expresses himself as a member of a higher community: he has forgotten how to walk and speak and is on the way toward flying

FIGURE 1.5 Dance expresses emotional experiences. "My Brother." Choreographer: Louis Kavouras, photographer: Edwin Lockwood, lighting design: Debra Lockwood, costume and makeup: Natalie Cervantes, California State University Fullerton Dancers: Bradley Beakes, Joshua Romero.

> into the air, dancing ... he feels himself a god, he himself now walks about enchanted, in ecstasy, like the gods he saw walking in his dreams ... He is no longer an artist, he has become a work of art: in these paroxysms of intoxication the artistic power of all nature reveals itself. (Nietzsche, 2000, p. 38)

Defining dance is like defining life to some people. As we explore different cultures and their dance styles, we will embark on a journey of the human spirit and how people express life through movement. Witness the dance as it reflects belief systems and societal structures in different cultures. Discover the human psyche, life, and how to live it as revealed in the dance.

Key Terms List—Chapter 1

Movement
Posture
Balance
Gesture
Rhythm
Centering

Breath
Alan Lomax
Choreometrics
One-Dimensional Dance Style
Two-Dimensional Dance Style
Three-Dimensional Dance Style
Single-Unit Movement Style
Multi-Unit Movement Style

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Chapter 2

American Indigenous Dances

It is thought that about 2 million years ago, the evolution of humans took place in Africa. Artifacts suggest that this newly evolved species developed better survival skills and their nomadic behavior caused territorial expansion. Fossils of these beings have been found in southern Asia and possibly Europe. Over the course of time, as climates changed, these beings underwent many evolutionary developments, including an increase in intellectual capabilities. This enhanced sense of reason allowed them to better adapt to their environment and led them to gradually migrate in search of food.

The first nomadic inhabitants of America were **hunter-gatherers**. They traveled to America on foot in pursuit of game and more fertile land. They traveled from eastern Siberia to the New World across the Bering Strait, a sort of land bridge that connected Asia to the Americas. It was composed almost completely of ice and existed during the ice age that took place 50,000 to 10,000 years ago. The culture, dance, and traditions to be discussed in this chapter are those of the people who settled in Central America or Mexico and North America.

CHAPTER OUTLINE

- Exploring Mexican Culture and Dance
  - Mexican Indians
  - Political Structure
  - Evolution of Aztec Beliefs and Rituals
  - *Los Voladores*
  - History of Mexican Folkloric Traditions
  - Discovering North American Indigenous Culture and Dance
  - American Indians
  - Storytelling
  - War Dance
  - Hopi Snake Dance
  - Eagle Dance
  - Hoop Dance
- European Imperialism: Invasion of the White Man
  - Native American Dance
  - Sun Dance
  - Ghost Dance
- American Indian Movement
  - Powwow
- The Inuit People
  - Inuit Song and Dance
- Summary
- Key Terms List—Chapter 2
- Works Cited
- Image Credits

Exploring Mexican Culture and Dance

Mexican Indians

The migrants who settled in Central America developed their own cultures, each with a unique and vibrant lifestyle and belief system. One of the oldest civilizations of Mexico was the **Olmec** culture, whose people resided in what is now known as Veracruz and Tabasco. They began farming about 2000 BCE in the pre-classic period of history. Around this time, it is believed that they spread west and south into Puebla, Morelos, Oaxaca, and Guatemala. It is not known exactly when or why the civilization became extinct. There is some speculation that volcanic eruptions within the area or perhaps a blockage to nearby rivers and water sources could have contributed to the downfall. However, some archeologists speculate that the Olmecs are the ancestors of subsequent Mexican Indian civilizations, including the Mayans and Aztecs.

Archeologists have not determined what the relationship between the Olmecs and the **Mayans** was. Some speculate that the Mayans were the descendants of the Olmecs. There is some evidence that the Mayans modeled some ideas and inventions after earlier Olmec ideas and artifacts. During the classic period (300 to 900 CE), the Mayans surpassed all American civilizations in terms of scientific knowledge and cultural complexity. Their knowledge of mathematics and astronomy resulted in a calendar and architecture that rivaled that of the Greeks and Romans (Driver, 1969, p. 13).

Another great civilization that developed after the fall of Olmec was at Teotihuacan in the Valley of Mexico. Almost 5,000 feet above sea level, this land had many agricultural advantages. The climate was good, the soil was rich, and the rainfall was plentiful, providing an abundant harvest and possibly a surplus of food. This civilization was thought to have existed around 200 BCE to 600 CE. Two large pyramids, which the Spaniards later named the Pyramid of the Sun and the Pyramid of the Moon, were discovered, along with an 11-acre plaza, known as the **Citadel**.

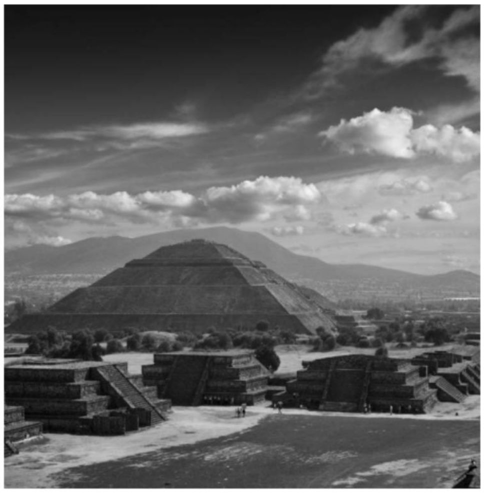

FIGURE 2.1 Teotihuacan with Pyramids of the Sun and the Moon was one of the largest urban cities in the ancient world.

It is believed that this area was used as a meeting place for citizens. It is estimated that 10,000 to 100,000 people may have populated this ancient city. While little is known about this civilization, great stone carvings, such as the famous serpent head of Quetzalcoatl, display the advanced artistic capabilities of these people. Although this civilization appeared to be highly developed and had many environmental advantages, it was not without weakness. The city was attacked by an enemy army in 600 CE, and because of a lack of advanced military forces, the civilization was virtually destroyed.

The first to rise from the ashes of the Teotihuacan's destruction was a group of people called the **Toltec**. The Toltec dominated Central Mexico at Tula in Hidalgo from about 950 CE to 1160 CE, when their civilization was also destroyed. It is around this time that the Aztecs appeared, and it is possible that they may have been the reason for the fall of the Toltec. The Aztecs gradually began to conquer the other tribes living in the Valley of Mexico and are believed to have gained full power of the region in 1428 CE. By 1520, they were operating a military and economic empire that extended from coast to coast and as far south as Guatemala.

The **Aztec** world was rife with culture and tradition. They had very specific criteria for their youth entering into adulthood. For example, when a young man reached puberty, he underwent initiation rites. These rituals prepared him for adulthood and taught him religious teachings that were reserved for adults. He was also formally educated in the ways of society and how he would be expected to contribute. At age 15, all boys left their homes and went to live in a boarding school. One type of boarding school was a *telpuchcalli* or "house of youth." Each youth had a mentor who was responsible for teaching him farming, arts and crafts, military training, history, religion, and duties of citizenship (Driver, 1969, p. 358). In addition to their studies, the boys were responsible for farming the land, helping in the construction of public buildings, and serving as warriors when war broke out. The second type of school was for the priests and was called the *calmecac*. A restricted number of students, born into the upper class, were allowed to attend this school. At a *calmecac*, the boys would learn about the gods and the ritual practices of the Aztec culture. There was also a much smaller school for young women to become priestesses; although a very select group of girls were allowed to attend, they mainly learned to weave and decorate costumes for the tribal ceremonies.

The Aztec civilization revolved around religion. In fact, the priests also served as high-ranking political officials. Only the priests understood the complex Aztec calendar in which each day, week, or month was associated with a particular god or goddess. Thus, their counsel was crucial in making political decisions because it was believed that each ritual had to be carried out on the correct date or the gods would be angered and harm would come to the community.

Political Structure

In the Aztec culture, each individual was a member of an extended family called a **deme**. In each deme, there were three principal officers: (1) a secretary/treasurer who took care of economic affairs, (2) a war officer who maintained order in times of peace and commanded the military in times of war, and (3) a speaker who represented his deme at state council meetings. Voting was conducted by voice or standing vote, so the speaker was crucial to making sure his deme's needs were met. Other authoritative positions within the community were police, teachers, priests, and record keepers.

The speakers from the 20 demes of Mexico City formed a council, and four officials from among them were chosen to serve as representatives for one of the four quarters of the city. Each of these official representatives was in charge of five of the demes. These officials chose a king or "chief of men," although the king had to come from a royal family. These kings included Itzcoatl, Moctezuma I (Itzcoatl's nephew), Axayacatl (grandson of Itzcoatl), then his brother Ahuitzotl, Moctezuma II (Axayacatl's son and Ahuitzotl's nephew).

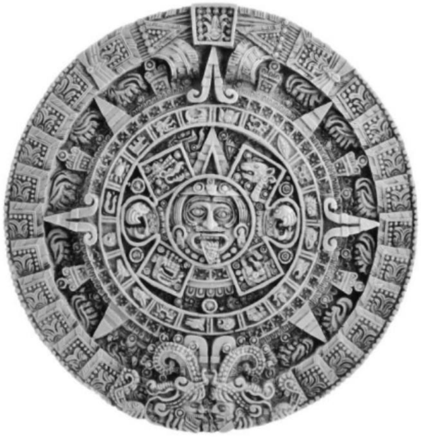

FIGURE 2.2 The complex Aztec calendar was interpreted by the priests. They were the only ones who knew when each ritual had to be performed to achieve the best results.

Evolution of Aztec Beliefs and Rituals

Until 1446 CE, the Aztec culture flourished. Then a plague struck that the Aztecs called **Tezcatlipoca**. Locusts ravaged the crops, but the people were able to survive on surplus grain that had been stored. However, in 1449, a flood devastated the civilization. An engineer named Nezahualcoyotl created a long dike to prevent future disasters. The severity of the once-disastrous floods was lessened to more manageable crises, but then the weather began to change in the region, bringing heavy snow and deadly frosts. In 1452 and 1453, a scorching drought caused more devastation and famine. Referred to in Aztec records as "the Year When People Died," 1454 was a year in which an enormous part of the population perished.

Moctezuma I, the leader at the time, summoned his people and told them he had done all he could, but now they would have to seek their own remedy (Allan, p. 95). Many of the people left their homes to find better conditions.

According to the Aztec calendar, the new 52-year cycle began in 1455, and abundant rain brought a bountiful harvest. But the surviving Aztecs feared the rains would cause more devastating floods, so they intensified their irrigation system and stored and preserved surplus food. Still, in the minds of the Aztecs, it was ultimately the gods who controlled the elements of nature. It was determined that the gods would not supply food to men unless they were fed human flesh. Therefore, to supply the hungry gods with human hearts and blood, they would create a state of perpetual war to capture their sacrificial victims and appease the gods with sacred ceremonies.

The Aztecs preserved their history in a codex or painted book. It is from this book that modern historians know about Aztec dance. One form of ritual the Aztecs are famous for is their human sacrifice, in which the Aztecs carved out the heart and offered it to the gods while it still pulsed with rhythm. There were also other rituals for human sacrifices like *los Voladores*, an ancient ritual depicted in these codices. A pictograph shows a pole with a wooden rig and ropes dangling. It is juxtaposed by a drawing of a sacrificial victim tied to a ladder being shot with arrows. Both of these Aztec rituals involved a form of dance.

Los Voladores

Los Voladores, like many of the dances in the Americas, required intricate preparations. Traditionally, the men would go to the woods to find a tall, straight tree and cut it down. Then they would strip the tree of its branches and drag it to where it would be placed. The craftsmen carved the top to securely fit a platform that would provide the place where a dancer, who would represent the deity, would perform. The craftsmen would also loop the pole with vines so that it would be easier to climb. Then they would erect it in the center of a sacred space. A square wooden outrigging was secured at the top of the pole, under the platform, and four ropes were wound around the pole. When the ritual began, four men dressed as birds would sit on the wooden frame and attach themselves to the ropes. The four men were

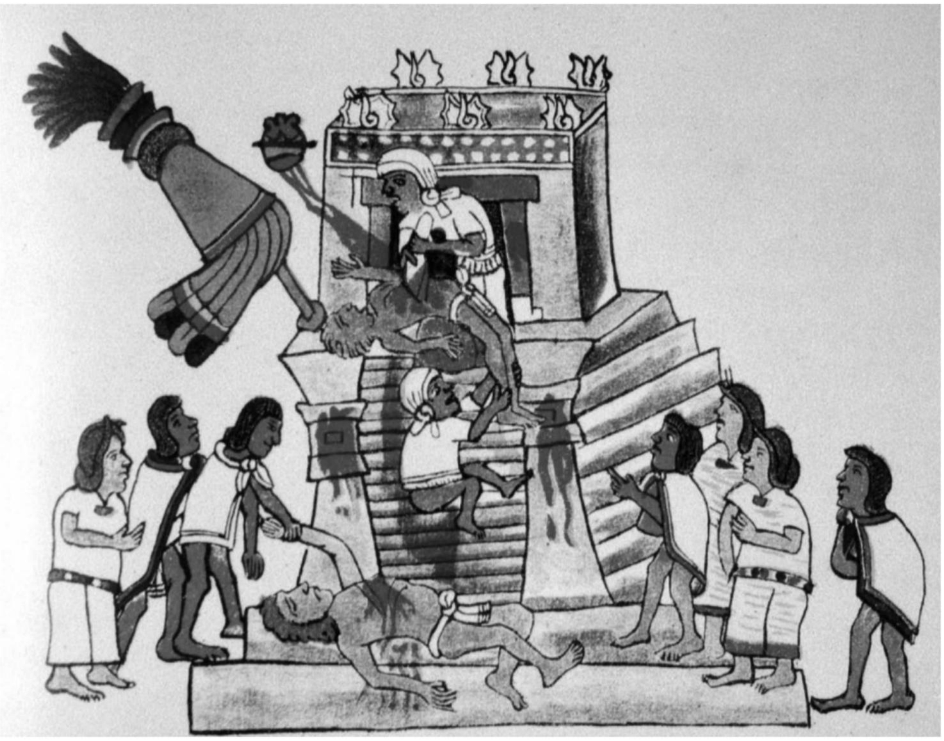

FIGURE 2.3 Aztec ritual of human sacrifice.

meant to represent the souls of dead warriors and sacrificial victims who were believed to return to earth after serving the sun god. Meanwhile, the deity dancer performed a dance as he played the fife on the top of the pole. Then, the four men would cast themselves off the frame. The weight of their bodies would pull the frame so that it would turn. These dancers were destined to be victims in the sacrifice when the arrows were shot (Gipson, 1971).

The ritualistic sacrifice by arrow was thought to fertilize the soil and ensure a good crop. It was done in honor of the god of spring and agriculture, Xipe, also referred to as the Flayed One. This ceremony took place in early February, about the time that the maize seed began to sprout. A sacrificial victim was tied to a ladder-like structure and shot with arrows, piercing the skin and allowing the sacred blood to flow into the earth and fertilize the soil.

The Spanish explorer Hernбn Cortйs arrived in Mexico in 1519. The Aztecs thought he was the god Quetzalcoatl coming to reclaim his former land. But with the help of the surrounding tribes who hated the bloodthirsty Aztecs, Cortйs was able to conquer them. The Spaniards introduced Catholicism to the Mexican people and the rituals took on a whole new meaning. Sacrifice by arrow was prohibited by the Catholic padres, and the performance of *los Voladores* became a ceremony of miracles and agriculture honoring the saints and giving thanks to God for the abundance of food. Today, the ritual survives in Huehuetla Puebla, performed by the Totonac Indians on the feast day of San Salvador.

History of Mexican Folkloric Traditions

The Spanish began to colonize the territory of what we now know as Mexico in 1521 and ruled for 300 years. Mexico gained independence from Spain in 1821, but the unstable political leadership, wars, and division of rural and urban development caused economic and social integration problems. In 1876, Porfirio Díaz assumed the presidency, ruling for 35 years. This brought prosperity to Mexico but caused a racial divide among the Indigenous and working-class people against the European elites. The Mexican Revolution of 1910 to 1920 was initiated to overthrow the dictatorship of Porfirio Díaz and challenge the corrupt government in addition to fighting for the dignity and equal rights of the Indigenous and working-class people. Eventually, this brought about a new sense of Mexican identity. Writers, artists, muralists, architects, and musicians celebrated the Native traditions promoting the authentic Mexican culture. As a way of implementing this new cultural identity into society, government agencies and institutions, such as the *Secretaria de Educacion Publica*, promoted traditional cultural arts and required them to be taught in public schools. Regional folk dances became an important expression of cultural identity, and as a way of collecting and preserving regional dances, they became part of the public school curriculum.

Ballet Folklorico is a stylized and choreographed dance form developed for the theatrical stage based on regional folk dances and traditions of Mexico (Kringelbach, 2012, p. 162).

The key figures who contributed to its development are Marcelo Torreblanca, Amalia Hernandez, and Silvia Lozano. Torreblanca, having taught in the *Misiones Cultural Programme* in the public schools and at the *Academia de Dance*, focused on preserving the regional dances of Mexico, teaching and presenting them in their purist forms, exactly the way the Indigenous people danced. Having studied classical ballet and modern dance, Hernandez used the folkloric dances as a foundation to build upon, taking artistic liberties to create theatrical dance spectacles to please the audience. In 1952, Hernandez founded *Ballet Folklorico de Mexico* with eight dancers, and by 1959, the company had grown to 60 members. Along with Felipe Segura as her artistic director, Hernandez found opportunities for her dance troupe to perform at the *Palacio de Bellas Artes*, on television shows, and in festivals around the world. They eventually were selected as cultural ambassadors by the *Nacional de Ballas Artes* during the presidency of Aldolfo Lopez Mateos. Silvia Lozano studied with Hernandez and performed in her company. She broke off to form her own company, *Ballet Folclorico Nacional de Mexico*, where she strove to produce more authentic folk dances designed to entertain.

The *Ballet Folklorico* theatrical performance presents traditional dances from the different regions and states in Mexico. This dance form is influenced by the ceremonial and social dances of the Indigenous people of Mexico. Immigrants from all over the world brought their music and dance, eventually blending with Indigenous music and dance, which created the folkloric style. Each state has a particular style that represents their culture. The *zapateado* is the basic footwork that can be described as isolations of the foot, the toe, heels, sole or planta, and balls of the feet. The percussive sound comes from nails on the front and the heel of the shoe. The heel of the foot is used more frequently as the dancer presses on the ball of the foot to allow the heel to work. The dance creates the music so that the dance steps are done to the beat of the music. Some of the steps used to accompany the music include *gatillos* or accents with the heel, *sencillos* of scuffing steps, *remates*, or stomps (Friscia, 2019).

The music and dance style representing the state of Veracruz, *son jarocho*, incorporates African, Indigenous, and European traditions. The Veracruz traditional dance is the *fandango*, and the music is a polyrhythmic sound produced with guitar and percussion instruments. The footwork of the dance is syncopated and percussive. The women wear white lace blouses and skirts, black aprons, *rebozos* or brightly colored shawls, and white hard-heeled shoes, along with brightly flowered headpieces and lacy fans. Men wear *guayaberas* or white embroidered button-down shirts with big pockets, white trousers, and white boots, along with a palm fiber hat and a handkerchief. *La Bamba* is one of the popular dances that is performed. It is a courtship dance where the couples use intricate footwork to tie a ribbon into a bow, demonstrating ever-lasting love.

The state of Jalisco is known for *jarabe tapatio* or the hat dance. Beginning in the 1920s, as a means of celebrating the Indigenous culture and unifying the nation, the *tapatio* was taught in public schools. Mariachi musicians perform the music, and in the ballet folkloric style, they are on stage with the dancers. The women wear their hair in braids, and the dresses worn for the folkloric dances are colorful full skirts decorated with ribbons. The women manipulate the skirts, also known as *faldeo*, to create a flowing movement as if the skirts are dancing too. The shoes are hard heeled, usually black, red, or white. The men wear traditional suits, *traje de charro*, with a short bolero jacket that is embroidered and long pants with embroidery on the sides. The outfits also include a wide-brimmed hat or sombrero and a silk tie. The shoes are hard heeled, usually black or white.

El Son de la Negra is also a dance from Jalisco. The music and song were composed in the late 19th century. The influence of European, Native Indigenous people, and African cultures is reflected in the music of the mariachi and especially *El Son de la Negra* (Gonzalez, 2004). When the Spanish conquistadors came to Central America in the 16th and 17th centuries, they brought string instruments, the violin, and the guitar. The Indigenous people who lived on the west coast altered the shape of the instruments, creating new sounds—for example, the guitarron, which produces a deep base sound. Many of the states along the western coast of Mexico claim to be the birthplace of mariachi music, but the most supported evidence is that it originated in Jalisco (Ellingham et al., 2000). The Spanish brought slaves from Africa to replenish their labor force, and many of them were brought to Jalisco. *El Son de la Negra*, which translates as “the song of the black woman,” is a lively and festive song reflecting this time in history, describing in the lyrics the affection the composer had for a black woman. In Mexico, the blending of races was common and referred to as *mestizaje* (Meade, 2010). This particular music and dance provide a glimpse into the culture and practices of the society.

In the Mexican state of Sonora, the Yaqui Indians also known as the Yoeme, performed a ritual dance in honor of the deer. Before modern times, the Yaqui hunted to provide the people with food, hides, and religious utensils for healing. To the Yaqui, the deer represents goodness, and they referred to the deer as *saila maaso*, or little brother, so it was important to ask permission to hunt and kill the deer. The deer dance was performed the night before the hunt to celebrate the relationship between humans and animals in the wilderness and to ask permission to hunt and kill the deer. The deer dancer is lead into the performing space by *pahko’olam*, translated as “old man of the fiesta.” The *pahko’olam* dancer wears a mask and entertains the audience by clowning around with the deer dancer. When exploring the ritual practice of the Yaqui people, it is important to understand that their perspective of life is seen dimensionally, which are classified into distinct worlds called *aniam*. In the deer dance, three worlds emerge: (1) *yo ania* or enchanted world, (2) *huya ania* or wilderness world, and (3) *sea ania* or flower world. In the deer dance, the world of *sea ania* is of primary importance because the flower represents sacrifice and the nurturing act of giving. The hunters must have *seatakaa*, or flower power, to hunt successfully. The deer lives in the *sea ania*, and when he is killed, he is laid on a bed of flowers (Shorter, 2009, p. 219).

The Yaqui deer dance, as performed by the *Ballet Folklorico*, reflects the artistic creative liberties Hernandez took to choreograph her dances. The dancer moves, turns, and leaps in balletic style while acting out the fate of the deer as the hunters pursue it. The end of the performance results in the deer being shot by the hunter's arrow and killed. Hernandez creates a theatrical drama meant to entertain her audience.

Discovering North American Indigenous Culture and Dance

American Indians

Early Indigenous Americans settling in North America migrated across the Bering Strait between 20,000 and 11,000 BC. Physically, they resemble the Mongoloids of Indonesia, West Central Asia, and Tibet (Driver, 1969). There were a number of different settlements on the American continent. Although some of these tribes no longer exist, archeologists have been able to determine at least a general grouping of tribes within each region of North America. One early American Indian group is referred to as **big-game hunters**. This group occupied what is now known as the Great Plains, along with parts of the southwest and eastern woodlands. They are believed to have hunted mammoths and mastodons and presumably were a highly organized and cooperative group of people, as it would take skillful teamwork to kill such large animals. Based on artifacts found by archeologists, they used weapon points that were larger and heavier than typical arrowheads.

Farther west, a culture called the **Old Cordilleran** settled in the area from the Rocky Mountain Divide to the Pacific Ocean and from Alaska to Oregon and parts of California. Unlike the bulky weaponry of the Plains tribes, their weapons were thinner and lighter, with willow-leaf-shaped stone points that were used as hunting darts and spears.

The third early culture was the **desert tradition**, whose members occupied the Great Basin, as well as parts of the American southwest and northern Mexico. The artifacts found from this culture were mainly baskets and milling stones. Their weapon points were wide and short and suitable for killing medium-sized animals, such as sheep, deer, and bison. Based on their remains, archeologists believe they obtained food through hunting and gathering, as well as farming crops of squash, corn, and some other produce.

American Indian beliefs are based on **animism** or the belief that the universe is bound together by the spirits of nature. In this belief system, elements of nature, including, plants, animals, and stones, as well as the elements and other natural phenomena, all contain a spirit that interacts harmoniously with humans. These gods, ghosts, and spirits were thought to

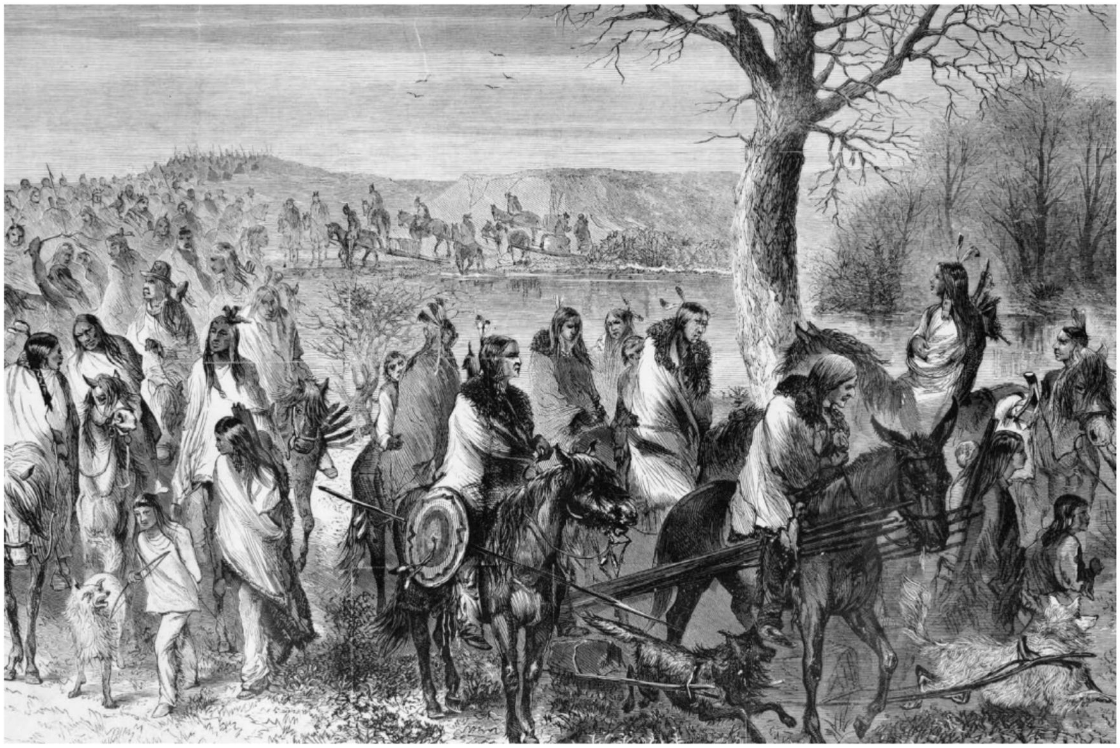

FIGURE 2.4 American Indian migration.

have intelligence, knowing, and emotional capabilities. Like in most religions, animist gods could be swayed to favor humans. Therefore, appeasing them and honoring them is of the utmost importance. They are gods who, according to one expert, are "generally susceptible to human pleading and bending an ear to prayers, sacrifices and other forms of emotional appeal to their ego" (Driver, 1969, p. 397).

American Indians believed that they belonged to the earth, not vice versa. They used only what they needed to sustain their lives and tried never to consume greedily. When they hunted and killed an animal, they used every part of it in some way. They gave extreme reverence to every part of the natural world. They believed every thought or action in life was sacred and that everything happened according to a higher divine purpose. In their eyes, every good thing that sustained their lives was a blessing, and they took time to honor it. Every bad thing that happened was believed to be a warning from the gods, and they took time to try to determine why the gods would be unhappy with them and what they could do differently.

Storytelling

These cultures used oral storytelling as a way to teach, inspire, and entertain. In American Indian cultures, the most influential person was the **storyteller**. The storyteller passed on wisdom, history, knowledge, and moral instruction. Many of the storyteller's tales explained life in fables and parables. Expecting to be entertained, the listeners focused intently and then learned valuable information for how to survive in life, sometimes without even realizing it. Listening to stories allows one to absorb information from an objective perspective. The listener identifies with one or more of the characters and can internalize the situation subconsciously, logging it into their memory. If faced with a similar situation, they may subconsciously remember the story and react according to its moral lesson.

Dance was also part of social activities and religion. Sometimes stories would be interpreted through dance. The dances mostly imitated animals and other elements of nature. However, the predominant purpose of the dance was to serve as ritual practice. Dance was included in religious, agricultural, hunting, war, and healing ceremonies. For ceremonial dances, **regalia** were often required. Regalia included symbolic clothing, headdresses, props, and sometimes body paint to aid in the representation that the dance was meant to achieve. Much like storytelling, dance had both a high level of entertainment value and moralistic undertones. It could present religious ideas, and it played an essential role in life-cycle rites, such as puberty, marriage, and funeral rites.

The American Indians recognized the cycles of life to be an essential part of their existence. The four main components in the life cycle of mammals are (1) birth, (2) puberty, (3) reproduction, and (4) death. These events were honored and celebrated with dance. Nature also revealed many cycles that they recognized. The cycle of seasons and weather, the cycle of the sun and the moon, along with the movement of the stars and the cycles of animal migration and behavior were also celebrated with dance. The American Indians saw these in a circular dimension, and, therefore, the circle was incorporated into their dance patterns.

American Indian dance styles varied from tribe to tribe, but there are three basic design patterns. The first is an **open-ended circular movement**. This dance moves counterclockwise. Usually, the dancers face forward, but sometimes they face the center of the circle. Spirals and serpentine lines were sometimes included in the design pattern. The usual step is an earth-bound stomp or a firm hitting of the foot on the ground. The second design is a **closed circle**, with the dancers facing center. Many of these dances can be more active and dynamic using hops and leaps while lifting the knees higher and using the arms. The third design uses straight or parallel lines. Parallel lines face each other, meeting and receding.

Music always accompanied the American Indian dances. Traditionally, men predominantly made the musical instruments and played the music. Percussive instruments, such as drums, rattles, and sticks, were used. Drums were considered the heartbeat of the ceremony. American Indian drums were made with a stretched animal skin, and they believed that when a person beat on the drum, it would awaken the spirit of the animal who was sacrificed to make it. Nearly all the songs from American Indian tribes were **monophonic** or were songs with a single melody and one pitch. In most American Indian music, the range of melodies lies between a fifth (C to G) and sometimes 12th note (C to G with an octave higher). Sometimes flutes were used to create more of a melody. Singing accompanied the percussive beat and often contained meaningless syllables or archaic word phrases expressing a spiritual rhythm. Still, the drums were the most important component of the music because they set the energy level of the ceremonial and ritual activities.

War Dance

The **war dance** of the Native American Indians was performed before battle to excite the warriors and pray for protection. Dancers would dance with bows and arrows, and they would paint their bodies and wear animal skins. They would also yell and bark in addition to chanting the rhythmic songs. The war dance was the first dance a young man approaching puberty was expected to learn and perform, along with other initiation rites (Cross, 2008, p. 133).

Hopi Snake Dance

The **snake dance** is performed in late August by the Hopi Indians of Arizona. The entire ceremony lasts between eight and 16 days. The purpose of the dance is to pray for rain to nourish the crops. Preparation includes making prayer sticks and sand paintings. The Hopi also build a special altar and gather various objects to offer to the gods as tribute. Snakes are related to rain in the Hopi civilization for many reasons. First, the zigzag pattern that a snake travels in is similar to the zigzag lightning makes across the sky. But Hopi Indians believe that snakes have the ability to carry messages to the rain gods, whom they believe live beneath the earth, in the underworld. For this ceremony, the snake priests go to gather snakes, often taking young boys along to help in the process. A **kisi**, or a special shrine, is built to house the snakes until the ceremony. On the day of the snake dance, the snakes are washed and placed on a bed of clean sand.

The dance ritual begins when the priest reaches into the kisi and grabs a snake. At first, he holds it in his hand. Then he puts it in his mouth. The priest dances around in a circle, breathing the prayers into the snake for the rain gods. The priest is accompanied by a **hugger guard**, who uses an eagle feather and a stick to distract the snake and prevent it from coiling up. Meanwhile, a third dancer, called the **gatherer**, follows behind the snake priest, and when the priest releases the snake, he sprinkles cornmeal on it and gathers it up to prevent it from going into the crowd. Then he drapes the snake over his body, and it coils around him before he places it into a bed of cornmeal. The ritual is repeated with each snake in the kisi. After the kisi is empty and the gatherers have placed all of the snakes in the circle of cornmeal, women and girls enter the circle and sprinkle more cornmeal on the snakes. Then the priests gather the snakes, take them to special shrines, and, finally, release them to carry the Hopi prayers to the rain gods beneath the earth.

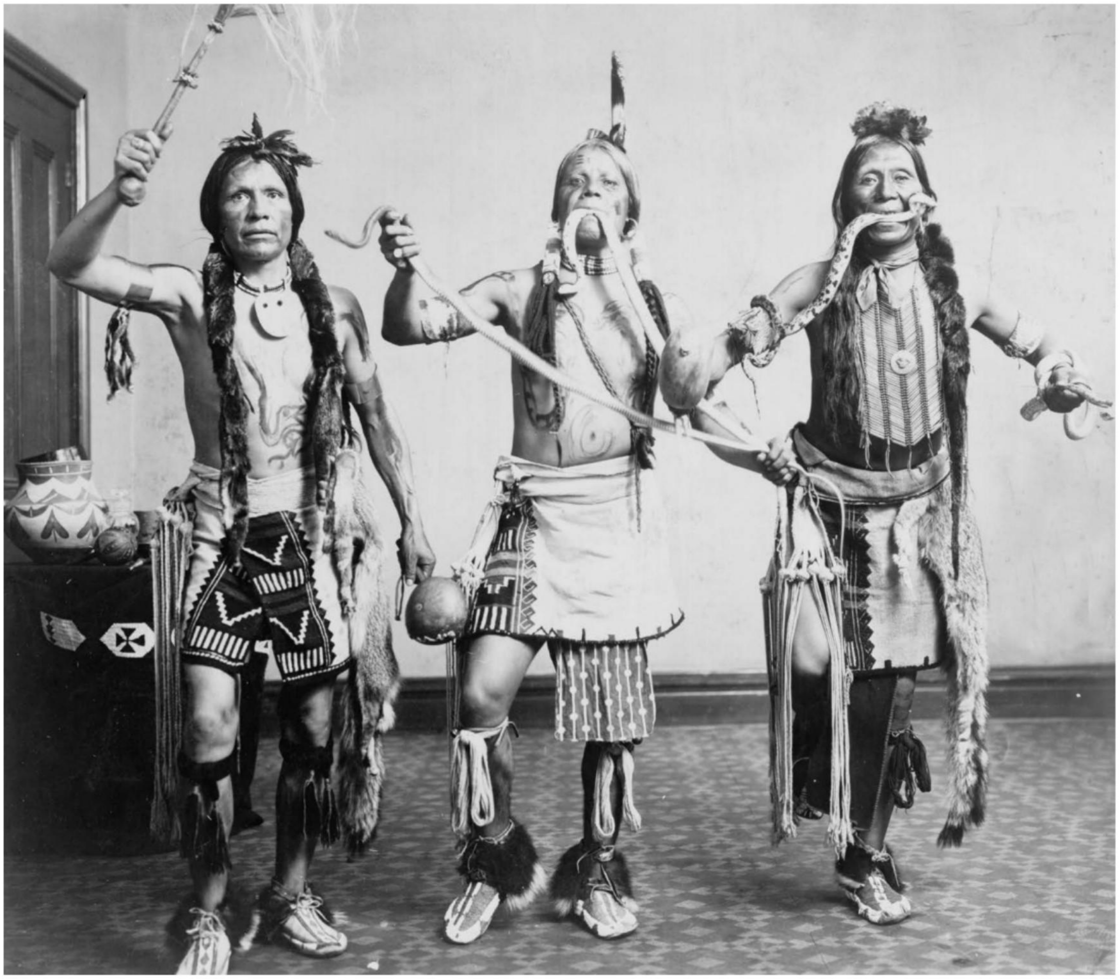

FIGURE 2.5 Snake dancers—the medicine man whispers prayers to the snake in his mouth as he dances.

Eagle Dance

The **eagle dance** is another traditional dance performed in many tribes. The eagle is a sacred bird among the Native American Indians. Because it is able to fly very high, it is thought to possess the ability to carry prayers between the heavens and the earth. In some cultures, it is believed that the eagle has the power to control rain, and so like the snake dance, the eagle dance is often performed in hopes of bringing rain. Eagle feathers are used as part of the costuming and props because they are considered to contain some of the power of the animal.

Hoop Dance

Many tribes in North America use constructed hoops in their healing ceremonies. Its circular construction was used in ceremonies to represent the circle of life. The circle represents the cycles of the season, the sun the moon, and the cycle of life from birth to death to rebirth. It represents the transitions in life and that everything in the universe is connected in one continuous process of growth and progression. Traditionally, it was believed that the holy men and the women tribal healers could see visions through these hoops.

The modern **hoop dance** is a storytelling dance performed by a solo dancer. The dancer uses their body to imitate shapes in nature that relate to the American Indian mythology, such as the butterfly, eagle, turtle, or coyote. It was first performed in the 1930s. The original performer is believed to be **Tony White Cloud**, who used multiple hoops and created traditional shapes with them that reflected teachings from his culture. There is a record of his performance at the American Indian Exposition in Anadarko, Oklahoma; the Gallup Indian Ceremonial in New Mexico; and Chicago's Railroad Fair. There is also a filmic record of White Cloud's hoop dance in the movie *Valley of the Sun* from 1942 and *Apache Country* from 1952.

In 1991, a man named **Ralph Zotigh** initiated the first hoop dance competition at the New Mexico State Fair Indian Village. Using the Olympic Likert scoring system (1–10, with 10 being the best), the hoop dancers were judged on precision, timing/rhythm, showmanship, creativeness, and speed. Out of 18 contestants, Eddie Swimmer, a Cherokee from Cherokee, North Carolina, was the first to win the title of World Champion Hoop Dancer. The contest was so well received that it became an annual event at the Heard Museum in Phoenix, Arizona. It was later renamed the Tony White Cloud Memorial World Championship Hoop Dance Contest in commemoration of the dance's inventor (Zotigh, 2007). The competition is currently known as the Annual Heard Museum World Championship Hoop Dance Contest. The hoop dancers share their artistic expressions, honoring the Indigenous traditions of the multiple Indigenous communities from the United States and Canada. World Champion Hoop Dancer Dallas Arand explained that he felt the spirit of his ancestors and danced for them and the people watching to bring them enjoyment. He recognized that the children and elders were the ones who usually get the most enjoyment out of watching him dance and stated that this reflects the circle of life and significance of the hoop dance because when you enter this world as a child, you are just coming from the spirit world, and then when you are an elder, you are closer to joining the spirit world, completing the circle of life (The Cache Project, 2017, 6:30–7:00). Hoop dancing expresses the stories of Native Americans symbolizing the continual circle of life and the changing of the seasons.

European Imperialism: Invasion of the White Man

The British began setting up their colonies on the American continent in the early 1600s, and for the most part, they lived peacefully among the Native Americans. However, Native Americans and the settlers began to experience tension. The first Indian uprising took place in Virginia in 1622, as the Indigenous people grew frustrated over the settlers taking more and more land. This uprising did little to stop British settlers coming to the colonies, and these new inhabitants were not as concerned about Indian relations because they began to focus on forming a country of their own, away from the motherland. In 1776, the United States won independence from England. The new country set out to make peaceful negotiations with the original inhabitants of the continent. The first treaties were made with the Native American Indian tribes in 1778. From 1795 to 1882, the United States established Indian trading posts so that they could trade goods with natives and create friendships with the Indians. After the Louisiana Purchase in 1803, the United States possessed a vast amount of land, so conflicts over territories ceased for some time. President Thomas Jefferson believed there was plenty of land for the Indians and the settlers to share. Congress even considered forming an Indian state and admitting it to the Union. However, the southern states desired more land for their plantations, and they threatened to secede from the Union if Congress didn't help them obtain it. The U.S. government created a number of initiatives to move Native Americans out of their land. In 1830, Congress passed the Indian Removal Act. They appropriated only $500,000 to compensate Indians for the loss of their land. Tribes were forced to move west, many of them traveling on the infamous Trail of Tears (Driver, 1969). Soldiers in the U.S. Army forced them to trudge along on foot west of the Mississippi River. This new homeland was considered Indian territory until after the Civil War in 1865, when White settlers and military soldiers began to move west. The Gold Rush of 1849 also drove the settlers west in search of their fortune.

Conflict ensued as the Indians were driven from their land and placed on reservations. Their food supply diminished because buffalo and deer were decimated—the new inhabitants did not use the entire animal and treated the populations of wildlife as inexhaustible. The American settlers also knew buffalo and deer were the food staples of the Indians and because they knew wiping the herds out would starve the Indians, they had even more incentive to slaughter these creatures. Needless killing of the buffalo herds took place frequently, which caused many Native Americans to starve. Furthermore, Native Americans lacked resistance to the White man's diseases, and thousands contracted illnesses and died. Meanwhile, Native Americans were forced to change their diet from one of high protein. They incorporated more sugar and flour to survive, but this ultimately led to poorer nutrition and thus higher susceptibility to sickness. In addition, the United States initiated multiple battles and massacres with the intention of annihilating the Indians, which further diminished the American Indian population.

Native American Dance

Despite their abysmal living conditions, dance rituals provided the American Indians with a way to express the torment they faced at the hands of the European settlers. The dance rituals and ceremonies frightened the settlers because they seemed savage and uncivilized to them. Both the traditional Sun Dance and the Ghost Dance have movements that display a desire to combat and drive away the settlers and thus protect the traditional values of the Indians. However, when the settlers established themselves fully, they prohibited almost all forms of Indian ceremonies and spiritual practices. The suppression of dance began as early as 1882, with an act called the Rules Governing the Court of Indian Offenses. In his report of 1882, the secretary of interiors Henry M. Teller described dance as "a great hindrance to civilization of the Indians ... old heathenish dances are not social gatherings for amusement of these people but, on the contrary, are intended to stimulate the warlike passion of young warriors of the tribe." He concluded that Indians "must be compelled to desist from the savage and barbarous practices that are calculated to continue them in savagery" (Ellis, 1999, p. 137). Missionaries built churches to educate Native American children and drive traditional behaviors out of them. They thought if they could impress and train the children, they would have total control of the future generations of Native Americans. Children were forced to attend boarding schools and were forbidden to speak in their Native tongue or practice any type of Indian tradition. This ban on ritual and ceremony began around 1889 and was not lifted until 1934, when the Indian Reorganization Act secured certain rights to Native Americans. The following dances were able to survive in spite of the mandates that attempted to destroy them.

Sun Dance

The **Sun Dance** is a sacred ritual of purification and rebirth. Many Native American Indian tribes have a version of the Sun Dance, but the traditional Sun Dance is thought to have originated in the Great Plains Indian tribes. The Sun Dance weaves together the elements of the spiritual religion of the Indian people. The purpose of the dance ritual is to bring peace to the tribe, to the world, and to the universe and, ultimately, be reborn.

The Sun Dance is performed during the summer solstice or when the full moon occurs during summer months. It is an 8-day ceremony. Dancers prepare the entire year prior to the ceremony so that they have adequate knowledge and appropriate intentions when performing this very sacred ritual. The ritual itself is divided into two parts. The first 4 days are spent in prayer and meditation. During this time, members of the tribe spend time in the **sweat lodge** as a means of purifying the body and mind. The sweat lodge is a dome-like structure covered in animal skin, with hot coals in the middle. These coals are sprinkled with water to create steam, which in the confines of the dome causes the men to sweat. This is believed to remove toxins and negative energy. After the purification process, a **peace pipe** is passed around. Each tribe member smokes from the pipe and then passes it to the person next to him. This is seen as a symbol of unity and harmony among the people.

Before the dancing begins, a sacred tree must be chosen. A scout goes out to select a tree that he feels has special powers because the tree is symbolic of the central spirit of life.

Traditionally, a cottonwood tree is used because when a limb from this tree is cut, a perfect five-point star appears in the pith. This is a symbol that represents the Great Spirit in many Indian cultures. Once the tree is chosen by the medicine man, some men go to cut it down. However, before the cutting begins, the medicine man leads the group in prayers. Four sacred songs are sung four times before the tree is actually cut down. After the tree is chopped down, they carry it to a sacred circle, where the Sun Dance lodge will be built. The men place the tree in the hole that has been dug for this purpose. Twelve cottonwood poles are evenly placed in the outer circle, each of which has a fork split in the top to hold a pinewood pole. These pinewood poles all converge in the center above the sacred tree. This point is meant to represent a convergence of three worlds: (1) the physical world of the tribe, (2) the spiritual world of the creator, and (3) the metaphysical world of the medicine man, who can experience both the spiritual and the physical realm.

Each element of the structure is symbolic. The lodge is round to symbolize the earth, sun, and moon. The 12 poles represent the 12 months of the year. There is a buffalo skull placed on the central pole, which is meant to beckon the buffalo spirit. The Indians place herbs in the nostrils of the skull to symbolize the breath of the buffalo. The energy of this circular lodge is believed to radiate out into the tribal community, out into the world, and then out into the universe.

The dress of the dancers expresses humility. The men have bare chests and feet and wear skirts of animal skin. Each dancer has an eagle whistle made out of the bone of the eagle with an eagle feather attached to the end of the whistle to call to the spirit of the eagle.

The dancers go without food for four days. Some ceremonies allow sage tea in small amounts. As the sun rises, all the participants face the east, holding their hands up to the sun to absorb its energy. Then when the sun has fully peaked over the earth, four sacred songs are sung, accompanied by four whistle blows between each song. Then a prayer, delivered by the medicine man, calls for the Great Spirit to bless them as they endure the suffering and self-sacrifice. All dancers

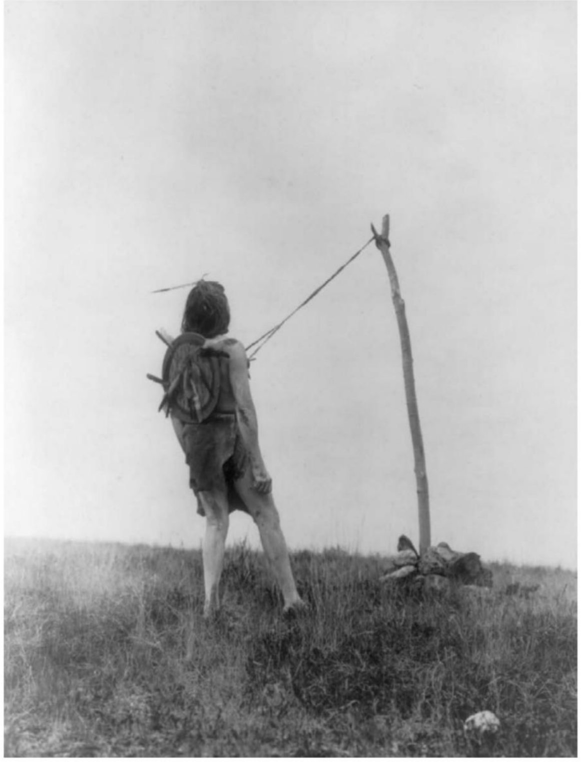

FIGURE 2.6 Man tethered to the central pole in Sun Dance ritual.

face the center pole, fixing their eyes on a certain point. They move forward to the center and back away from it. At times, they move around the circle clockwise. This dance lasts until the sun goes down. On the perimeter of the circle, within the Sun Dance lodge, the dancers rest on their blankets for the night. This ritual continues for three more days. On the last day, some tribes, including the Lakota and Cheyenne, offer a sacrifice of bodily flesh to the gods.

When a participant in the Sun Dance chooses to offer flesh, the medicine man cuts an incision into their chest or back and inserts a bone skewer that is attached to a rawhide rope. This rope is attached to the center pole of the lodge. The choice to offer flesh is highly regarded in Native American cultures. As one expert explained, "For the Cheyenne, the best sacrifice a man or woman could make was his or her own body" (Powell, 1969, p. 300). As the ceremony continues, the sacred songs are sung, and every time there is a change of rhythm, the dancer would step away from the pole, pulling at the flesh and, ultimately, tearing the skewer through the skin. When this finally occurs, the dancer is laid on a bed of sage and covered with a buffalo blanket. This bodily sacrifice sometimes caused visions and hallucinations for the dancers.

Sitting Bull, the great chief of the Sioux Lakota Indians, participated in several Sun Dance ceremonies and had visions that came to fruition. In 1876, Sitting Bull participated in a Sun Dance and as he endured the self-sacrifice, he experienced a vision. Many "Blue Coats," or U.S. military soldiers, were falling from the sky. This was interpreted as predicting a great battle against the U.S. forces, and the warning was to prepare for this. Sitting Bull knew that his tribe could not defeat the army alone, so he joined forces with the Cheyenne, a neighboring tribe.

Sitting Bull's vision was correct. The U.S. troops, in fact, had a plan to attack the Indians on either the 26th or the 27th of June in 1876. General George Crook, Colonel John Gibbons, and General Alfred Terry, along with Lieutenant Colonel George Custer, conducted the troops. The plan was to surround the Indians, but General Crook was delayed after the famous Battle of Rosebud. Unaware of Crook's delay, the other three bands of troops proceeded. Custer's troops arrived early and received a report from a scout that the Indians had discovered his trail, so he decided to attack. The Indians outnumbered Custer's army, and they killed Custer and 200 or more of his men. This battle is known as the Battle of Little Bighorn or Custer's Last Stand. This was an overwhelming victory for the Lakota and Cheyenne, and as far as the Indians were concerned, Sitting Bull's premonition had made their victory possible.

Ghost Dance

The **Ghost Dance** was another dance ritual that began in the late 1800s. It was created by Native Americans with the hopes of restoring the traditional Indian lifestyle to the way it was before the invasion of the settlers. A Paiute Indian chief named Tavibo claimed he had talked to divine spirits in the mountains. "All the people of the earth were to be swallowed up ... but at the end of three days the Indians would be resurrected in the flesh to live forever. They would enjoy the earth which was rightfully theirs. Once again there would be plenty of game, fish, and nuts. Best of all, the white invaders would be destroyed forever" (Nichols & Adams, 1971, p. 222). Tavibo told the people it was important to dance and keep dancing to please the Great Spirit so that he would destroy the White man and bring back the buffalo.

Tavibo died shortly after his prophesy, but his son Wovoka was thought to have inherited his powers of foresight. Wovoka was only 14 when his father died, so he was taken in by David Wilson, a White farmer who renamed Wovoka Jack Wilson. In his new home, he learned many Bible stories that fueled his imagination. On January 1, 1889, Wovoka became ill and had a fever that caused him to have a vision in which he talked to God. In his dream, God told him that the Indian people should follow the biblical commandments and perform a ritual called the "Ghost Dance" to restore the old ways of his people. Wovoka created his own kind of religion based on his visions. It was filled with Christian, as well as traditional Indian, elements. The main ideas were as follows: First, an Indian messiah would arise to lead them. Second, the ghosts of dead ancestors would appear and help them. Third, the Ghost Dance ritual would drive away the settlers. It would restore the buffalo herds, and then the Indians would once again rule the land. In January 1889, the first Ghost Dance was performed. The dancers formed a circle and chanted while moving together to constrict the circle and then moving out again. Wovoka sat in the center by the fire praying.

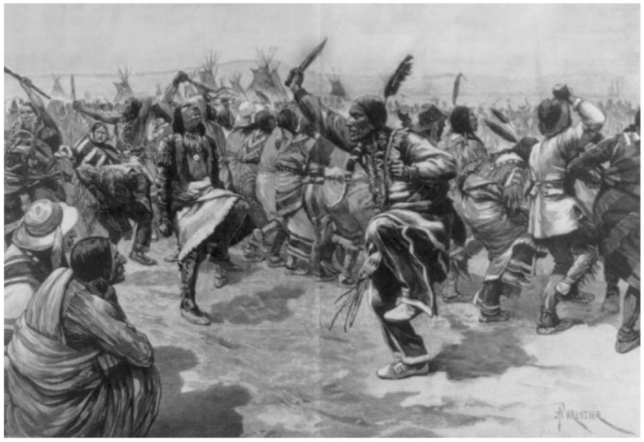

FIGURE 2.7 The Ghost Dance was performed in hopes of restoring the prosperity of former times.

Word spread of this new dance religion, and soon other Indian tribes wanted to learn and perform it. The Sioux Indians accepted the Ghost Dance religion in hopes of restoring the old way of life. In the spring of 1890, the Sioux began dancing at the Pine Ridge Reservation, adding new songs to the ritual.

They also created shirts decorated with symbols that were thought to protect them from the White man's bullets. The dancers formed a circle and joined hands. They then did a sideways step to the left each time an Indian drum was struck. Occasionally, a dancer would fall into a trance and speak, presumably with ghosts, and sometimes in this state, the dancer would start to cry uncontrollably.

Indian agents or Lakota tribe members hired by the U.S. military to help keep the peace warned the army officers of the gatherings. The government feared that this a new dance would cause an uprising, and they conjectured that Sitting Bull was the instigator. A plan to confine Sitting Bull at the military post was devised. Lakota police were dispatched to bring Sitting Bull in, and two troops of cavalry followed at a distance. Before sunrise on December 15, 1890, the police came to Sitting Bull's house and got him out of bed to take him to the military post. The Ghost Dancers, who had been dancing all night, saw the incident and began to gather outside his house. As the police emerged with Sitting Bull, tension filled the air. Catch the Bear, another Indian in the tribe, raised his rifle and shot one Lakota policeman to prevent him from taking his leader. In response, the Lakota policeman shot Sitting Bull. This was particularly interesting because when Sitting Bull had participated in the Sun Dance earlier that year, he had a vision that he would die at the hand of one of his own people. This vision had also come to pass.

Sitting Bull's death fueled the fire for the Battle of Wounded Knee that took place December 29, 1890. Distraught by the slaying of their leader, the Ghost Dancers walked through the badlands to seek protection at the Pine Ridge Reservation in South Dakota. The U.S. Army apprehended the Indians, forcing them to the bank of Wounded Knee Creek and disarmed them. It is thought that as one of the rifles was pulled away from an Indian named Black Coyote, it accidentally fired. This shot then caused the troops to start firing on the disarmed Indians, massacring them. This was the last major battle between the Whites and Indians and is considered to be the end of the military resistance by the Plains Indian tribes.

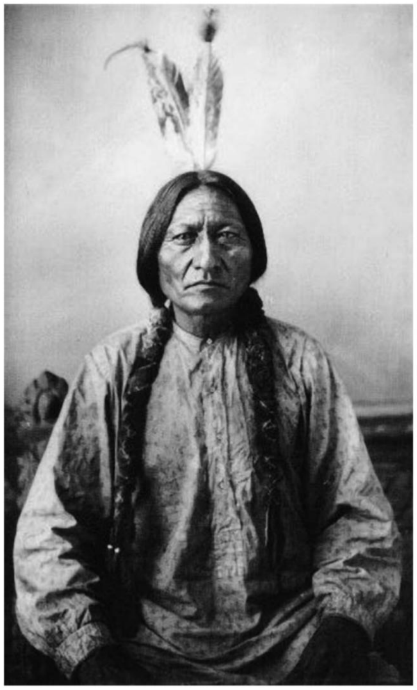

FIGURE 2.8 Sitting Bull was a Lakota Indian chief who participated in Sun Dance ceremonies.

The colonists' misunderstanding of the Ghost Dance religion caused the government's policy makers to try to eradicate it. However, if they would have examined the religion more closely, they may have discovered the influence of the Christian religion and perhaps would have been more tolerant toward it. They also would have found that the new religion opposed all forms of violence, self-mutilation, theft, and falsehood. As one U.S. Army officer observed, "Wovoka has given these people a better religion than they ever had before" (Nichols & Adams, 1971, p. 224). However, because the U.S. officials did not make an effort to understand the new religion, they inadvertently caused greater complications and tension between the Indians and themselves.

American Indian Movement

The 1960s was an era of increased cultural activism. In 1968, with the Civil Rights Act in full play, Native American Indians formed the *American Indian Movement* (AIM) in Minneapolis, Minnesota. This organization supported the many tribes across the United States seeking justice. AIM launched a campaign called the "Trail of Broken Treaties," which demonstrated resistance and optimism for a better future for the Indian people. Alcatraz prison closed March 21, 1963, because of expensive operating costs. Since it was left unoccupied for several years, in November of 1969, AIM took over Alcatraz Island, claiming it as an Indian cultural center and citing the Treaty of 1868, which allowed Native Americans to appropriate surplus federal land. Then in October of 1972, they submitted the "Twenty Point Position Paper" to request that the U.S. government respect, reforge, and rewrite treaties to acknowledge Indigenous sovereignty (Noisecat & Spice, 2016). AIM also overtook the Bureau of Indian Affairs (BIA) building in November of 1972 to bring attention to the living conditions and issues Native American Indians faced (Simpson, 1972).

In 1973, AIM came to the aid of the Oglala Sioux Civil Rights Organization (OSCRO) to protest the injustice of Native Americans and more specifically to help remove tribal

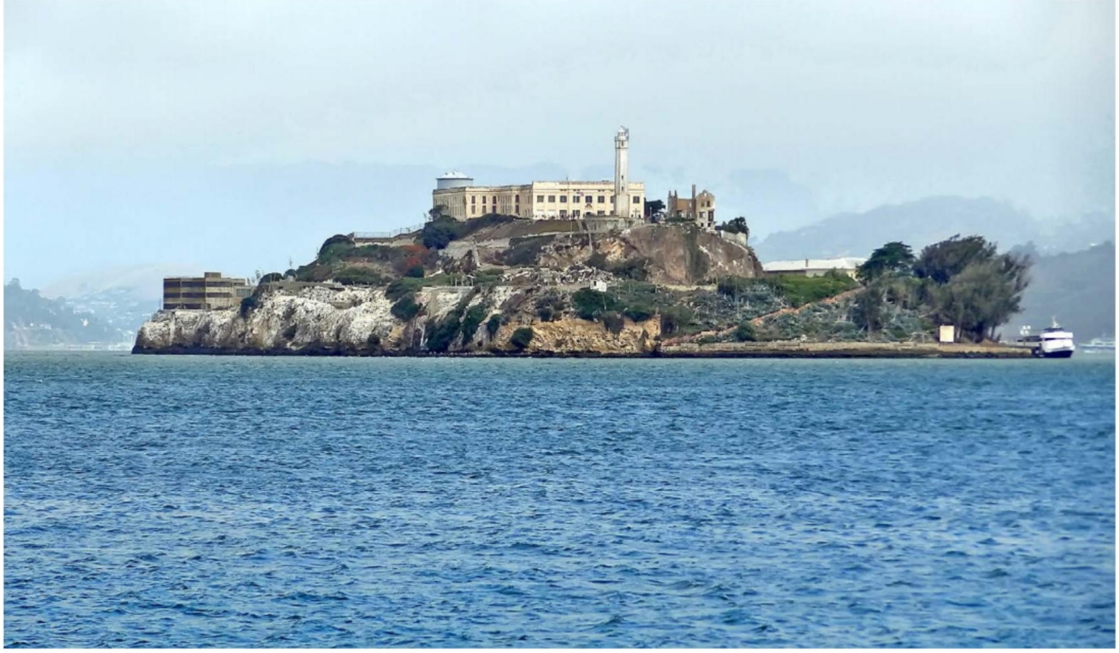

FIGURE 2.9 Alcatraz Island was occupied by Native Americans who wanted to build a cultural center.

chairman Dick Wilson from his leadership position. Wilson had been charged with corruption and abuse of power but had avoided impeachment because he was backed by the BIA. On February 27, 1973, OSCRO and AIM took a stand and liberated Wounded Knee, protesting the broken terms of the Laramie Treaty of 1868. The treaty was to bring peace as the Sioux agreed to settle in the Black Hills of Dakota Territory. In 1876, gold was found in the hills, and the U. S. Army was sent to protect miners and confront Sioux Indians hunting in the Black Hills. One year later, the U. S. government confiscated the land, and to this day, there is dispute over the ownership of the land (Colbert, 1997). The media took an interest in the protest at Wounded Knee and quickly distributed information about the occupation. Wilson set up blockades to prevent media and supporters from accessing Wounded Knee and called on the federal troops who surrounded the protesters with heavy artillery. The standoff lasted for 71 days and ended after a Lakota man was killed by federal agents. Media compared the incident to the massacre of December 29, 1890 (Noisecat & Spice, 2016). Still, AIM and OSCRO, supported by the media, were able to bring attention to the Native American situation and further their cause for justice. In July of 2016, the Standing Rock Tribe sued the Army Corps of Engineers in charge of constructing the Dakota Access Pipeline (DAPL). Tribal leaders claim that the pipeline would disturb sacred land and burial grounds. They were also worried that the pipeline that runs under Lake Oahe, a Missouri River reservoir, could leak and contaminate the water supply. In September, the court declined the injunction request, stating that the Army Corps of Engineers had followed federal law and the claim that the pipeline crossed archeological sites was not true because most of the property was privately owned. Judge James Boasberg seemed to infer that the injunction was sought under the National Historic Preservation Act, hinting that the Clean Water Act would have been a better stand (Meyer, 2016). The Obama administration stepped in and announced that it would not allow the project to continue and that all construction within 20 miles east or west of Lake Oahe would be halted temporarily. (Eilperin, 2016). One of the largest gatherings of Native people converged at the Oceti Sakowin Camp in North Dakota near the Standing Rock Reservation as they continued to voice concerns about the pipeline. The gathering was a peaceful protest of the 1,172-mile DAPL from North Dakota to Illinois. Thousands of Native people came to pray, sing, dance, and tell their stories of their battle to preserve Mother Earth and to tell of the predictions of the ancestors. Black Elk (1863–1950), an Oglala Sioux medicine man and spiritual leader, prophesied that after years of suffering, the many Native tribes would heal and unite as one. Another story foretold of a black snake that would threaten Mother Earth, which the attendees associated with the DAPL (Hardy, 2016). Although it began as a peaceful protest, confrontational issues did occur and arrests were made. When Donald Trump became president, he reversed the Obama administration's decision, allowing the company, Energy Transfer Partners, to drill under Lake Oahe and finish construction on the pipeline. By January 2018, after only 6 months of operation, five oil spills had been detected. According to the regulators, most of the leaks were minor or contained within the pumping station that they occurred in, and no water source was contaminated (Brown, 2018). In March of 2020, Judge Boasberg ordered the U.S. Army Corps of Engineers to conduct a full environmental review because of the leaks. The members of the Standing Rock Tribe are hopeful that they will be able to protect their land. Standing Rock chairman Mike Faith stated, "It is humbling to see how actions we took four years ago to defend our ancestral homeland continue to inspire national conversations about how our choices ultimately affect the planet" (Kennedy, 2020). As demonstrated in the gatherings of Native American people, prayer, song, dance, and storytelling are part of the traditional process they use to express themselves. These traditions are also a way to educate future generations about the history of the people. One of the most important aspects of this particular gathering was the uniting of all tribes as one to seek justice. The peaceful protest at Oceti Sakowin Camp employed these practices to bring awareness to environmental issues that face the Indigenous population and threaten the land.

Powwow

The word **powwow**, or *Pau wau*, originally meant "medicine man" in Narrick, a language spoken by the Algonquian people in Massachusetts (Hoffmeyer, 2015). Later powwows took on the meaning of a place of gathering and trading. The modern idea of a powwow evolved from the Grass Dance Societies during the 1800s. Although there was a U.S.-initiated ban on traditional Native American Indian dance that began in the late 1800s, dancing was so much a part of life that Native Americans continued to dance secretly. With the Indian Removal Act, many tribes were forced onto reservations, and tribes that had been enemies in the past found themselves as neighbors. To survive, the tribes understood that they had to support one another. The powwow was a place for tribal communities to gather and share the traditional culture with the next generation. Storytelling, dancing, and rituals were all ways that the Indians were able to educate their youth about the history and traditions of the Native American people. Today, modern powwows are held to encourage respect and reverence for the traditional Indian way of life. Each session starts with a **grand entry**, an elaborate procession. The leader carries an eagle feather staff, followed by participants carrying flags from the different Indian nations, and then the dancers dressed in their regalia enter the sacred circle. The dancers dance counterclockwise around the circle following the path of the sun and representing the cycle of life. After this entrance, traditional dances are performed, followed by more elaborate performances. The different styles of the men's dances are traditional-northern and southern variations, such as Grass Dance and Fancy Dance. The women's dances are the Traditional Northern Dance, Jingle Dress Dance, and Fancy Shawl Dance.

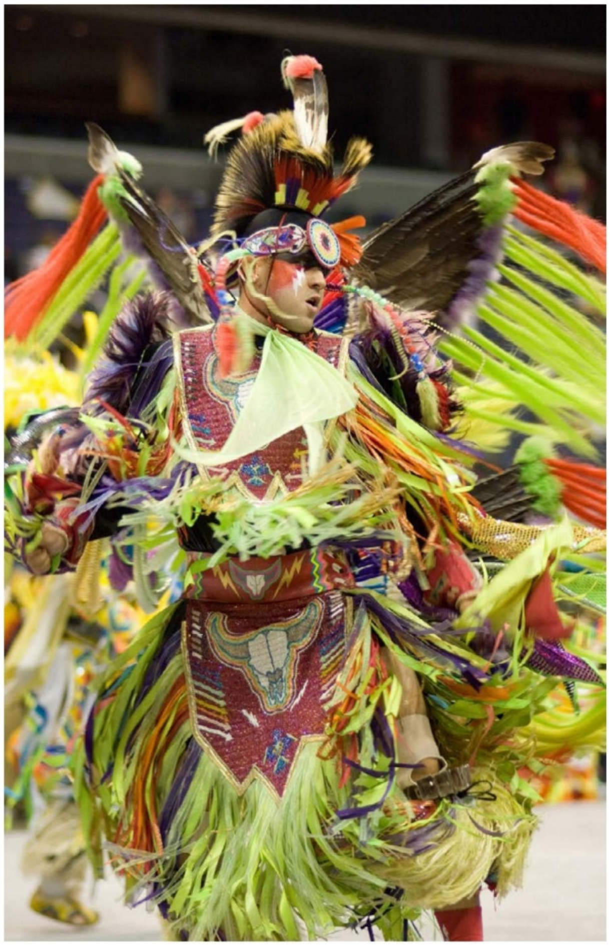

FIGURE 2.10 Men's Fancy Dance performed at a powwow.

The men's northern traditional dancers wear a bustle of long eagle feathers on their backs, which radiate out from the middle of the back. This regalia is usually passed down from generation to generation. Often, spectators will stand and pay respect to the abundance of eagle feathers as the dancers pass by. This is a rhythmic, intricate foot-stomping dance, as the dancer moves in creative floor patterns. The southern traditional dancers wear a breastplate of bones that cover the torso to the waist and sometimes all the way down to the knees. A headdress made of deer tail or porcupine hair is also part of the regalia. This dance resembles the intricate footwork and creative floor patterns of the northern tradition dances. The Grass Dancers wear ribbons on their arms, waists, and legs to represent the grass in the spirit world. The dancer moves to recreate the graceful flow of the prairie grasses. The legend of the dance tells of a young man who had a lame foot but wanted to dance, so he prayed to the Great Spirit. He was called to climb up to a hill where he discovered his own way of dancing as he swayed with the grasses. The men's Fancy Dance regalia consists of a bustle of double feathers on their backs and smaller bustles of feathers on their arms. This is the most active of the dances, exhibiting keen athleticism and incorporating spins and jumps, along with the fancy footwork.

The women's traditional dancers wear buckskin dresses decorated with beading, feathers, shells, and bones, along with fringed shawls, chokers, medallions, purses, leggings, and moccasins. This dance is a slow bouncing movement, rhythmically swaying to the beat of the drum. The jingle dress regalia incorporates pieces of metal in the shape of a cone sewn onto the skirt to produce the jingle sound. Other material that can be used to produce the sound are shells, bones, or deer hooves. The dresses are often decorated with ribbons, embroidery, beadwork, and appliqué. Decorated leggings and moccasins to match the dress are worn, along with a hair ornament of feathers. The dancer also carries a fan and raises it up when the honor beats of the music are performed. Originally, the dance was a healing dance that was a gift from the Creator to the Ojibway people. The dance style exhibits rhythmic, intricate footwork and turning movements. The Fancy Shawl Dance regalia developed out of a need for the women to have their own fancy dance. A traditional dress is worn with a beautifully decorated shawl to cover it. The shawl is decorated with sequins, ribbons, beadwork, feathers, and appliqué in bright exuberant colors with fringe around the shawl that accentuates the movements of the dancer. The dance is graceful yet highly spirited with intricate footwork and twirling motions.

The dances of the powwow reflect the sacred traditions, but many tribes are also evolving to express an understanding of more current tribal experiences and beliefs. These modern dances help the powwow performances to express the identity of the tribal people of both the past and present.

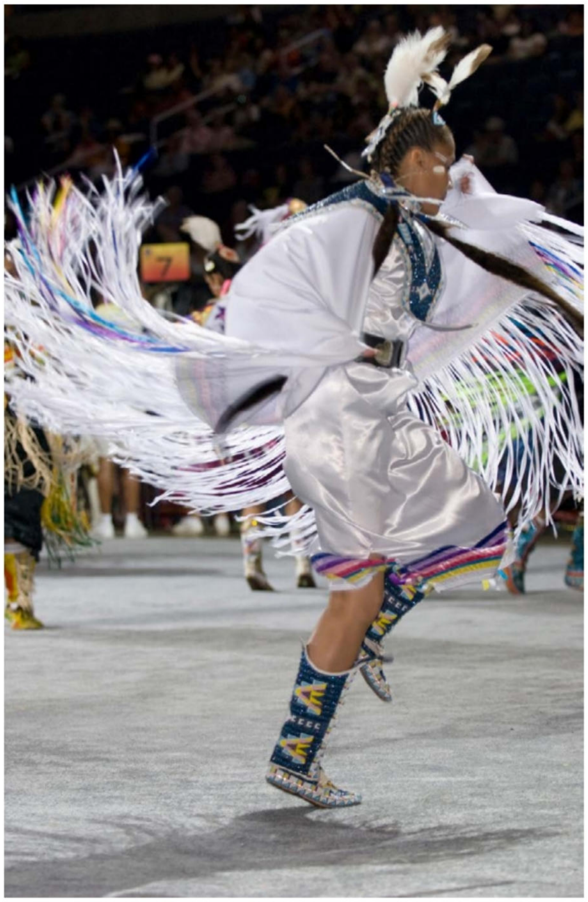

FIGURE 2.11 Woman dancing the Fancy Shawl Dance at a powwow.

The Inuit People

The **Inuit** were the last of the Indigenous people to arrive on the North American continent, crossing the Bering land bridge somewhere between 8,000 and 10,000 years ago. The Inuit, which translates to "the people," are closely related to the Mongoloid people of eastern Asia. They are often referred to as **Eskimos**, a name that comes from the Abenaki Indian language, and means "eaters of raw flesh." Although they have inhabited the northern parts of the continent for centuries, the physical appearance and language of the Inuit have not changed significantly over the course of time. Today, they occupy the west, southwest, north, and northwest of Alaska. Anthropologically classified as wanderers, they travel in hunting groups searching for food. In the spring, they hunt for seal and whale, in the summer caribou, and in the autumn mainly fish and if possible, caribou. The lives of the Inuit are full of physical and environmental hardships, but theirs is a culture filled with vibrant cultural traditions and rituals.

The Inuit successfully survived for thousands of years hunting and trading in the Alaskan region. However, when European settlers came to the region, they brought disease and extended the commercial whale trade, both of which threatened the Inuit way of life. Sir John Franklin and Captain F. W. Beechy were the first British explorers to come to arctic Alaska, and while there, they noted the extensive trade that took place among the Inuit and Indian groups. They did not disrupt the trade, but, by the mid-19th century, European whalers had arrived in the region and everything changed. In 1867, the United States purchased Alaska, and whaling ships constantly occupied the arctic waters. These commercially minded whalers took in as many whales as possible, decimating the whale population and making it extremely difficult for the Native Inuit to bring in enough whales to survive through the spring. And unlike the Inuit who would use all the parts of any whale they caught, the whaling fleets from California and New England wanted only the **baleen**, or whalebone, for women's corsets and fashionable items. The meat of the whales they caught was essentially wasted. Whalers could also pick up and deliver goods during their travels, which destroyed the trading network that the Inuit had had with other native civilizations. Although substitute products for the fashion industry eventually caused the end of whaling, this did not occur before a significant depletion of the native whale population. To make matters worse for the Inuit, European settlers brought with them a number of diseases that the Inuit had little immunity against. In 1900, more than 200 Inuit died from a flu epidemic, and in 1902, 100 died from a strain of measles brought to the region by the whalers. In all, European diseases decimated about 12% of the population. Meanwhile, the Inuit who lived more inland suffered from both the decline of the caribou and from European diseases.

FIGURE 2.12 The Hoop Dance is a storytelling dance.

Over time, outside institutions realized the danger that the Inuit civilization was in, and attempts to improve the situation were made. In 1959, Alaska became the 49 state, and

U.S. citizenship rights were extended to the people of Alaska. The U.S. government helped to establish public schools in the Alaskan region in the late 19th century and early 20th century. However, because these schools were set up either by the state or by Christian missionaries, English was taught as the primary language. Any student caught speaking the Native language would be punished. This was highly detrimental to preserving Inuit traditions.

Meanwhile, in an attempt to create jobs, reindeer were imported from Siberia, and the Inuit people were encouraged to become herders; this ultimately failed. The Inuit were again left with little means of survival. However, with the discovery of North Slope oil in 1968, conditions began to improve. This created many jobs and allowed Inuit people to support themselves through means other than hunting. Around this time, Native art, especially carvings, became popular. The Inuit were able to sell artwork and carvings as a source of income. In the 1970s, people started to organize groups to honor and teach the ancient ways and traditions of the Inuit people. These groups exist today, and traditional dances and drumming are taught, along with the Native language. Festivals are also held to bring the community together and preserve and participate in these traditions.

The Inuit religion is animism based on honoring the spirits of nature. Because they inhabited land with severe weather conditions, they felt that the spirits of weather must be appeased to ensure health, plenty of food, and good weather. While hunting, deep respect was paid to the animal so that its spirit would live on in another animal. Ceremonies of the Inuit were conducted using dance and drumming to honor the spirits. Drums were made of walrus stomach or bladder or caribou skin stretched over a wooden hoop. Drum dances happened in large igloos or in ceremonial houses called *karigi* expressing stories through song and dance to honor the spirits. Some dances were religious to promote healing, to welcome travelers, or to celebrate a hunt. A ceremony called a "Bladder Dance" was performed after a large hunt. The Inuit people believed that the soul of the animal is in the bladder, so they honor the bladder by returning it to the sea and hope that it will find a new body. In this way, the Inuit believed they would be harming only the body of the animal, not its eternal life force. Dances and ceremonies were also performed in honor of these spirits. The shamans were the religious leaders who communicated with the spirit world through dance and sacred objects. The shamans wore masks representing animals believed to have the power to enable them to summon the spirits. While the position of shaman in some cultures was reserved only for men, the Inuit allowed both genders to be shamans. The Inuit believed in the existence of a type of spirit called a **tuunsaq**, or helper spirit. This figure was believed to be an animal spirit that could be channeled through the shaman. He or she performed a dance that mimicked the posture and behavior of a particular animal to get in touch with the tuunsaq.

Inuit Song and Dance

In the Inuit language, "poetry" and "breathe" are the same word, both of which are derived from the word **anerca**, which means "soul." This suggests the importance of expression in their culture, which is equated with breath, something that is essential to survival. Inuit song and dance festivals could last for days, with the whole community participating (Mishkov, 2018). The Inuit people were an oral culture; they passed on ideas and traditions through storytelling. During a ceremony, many of the dancers were accompanied by **hoop drums** and by the recitation of poetry that told of myths and common life experiences. Dances that were performed sometimes represented hunting excursions or at other times imitated animals. They also would tell about battles with the weather. Many of the songs and dances were performed by the shaman who had the power to cast spells with words. Therefore, the dances could be both secular and religious.

Summary

Each of the civilizations presented in this chapter had separate ideas and ways of life, but they also share some common ideas and experiences. They each had distinctive dances.

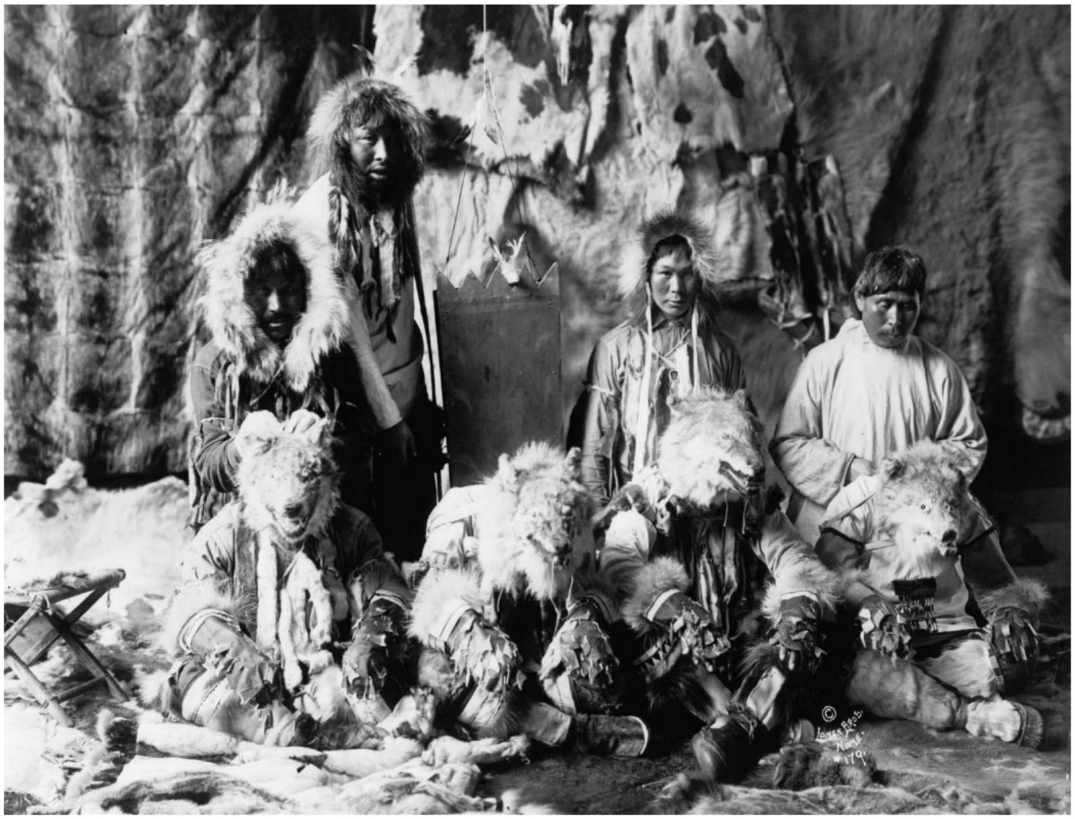

FIGURE 2.13 The "Wolf dance" of the Kaviagmutes (Alaskan Eskimos).

All of these Indigenous people believed in higher powers that each group honored in unique ceremonies and rituals. Perhaps most significantly, each civilization faced the challenge of European imperialism. As the Europeans invaded, Native ways of life were challenged, and the European ways, along with Christian ethics, were imposed on the natives.

Many Europeans were not interested in annihilating Native cultures; rather, they wanted to assimilate them. They thought that they could bring "civility" to the Native people. They believed this would give them a better life. However, these ideas were sometimes highly detrimental to the preservation of these Indigenous cultures. The cultural aspects of these societies exist today only through the painstaking efforts of activist groups, many of whom have dedicated their lives to keeping them alive. Today, we have a greater appreciation for the incredible diversity within Native American cultures. Modern dance scholars look at the dances created by these peoples as incredible works of artistry that reflect the experiences of these historically oppressed people.

Key Terms List—Chapter 2

Hunter-Gatherers
Olmec
Mayans
Citadel
Toltec
Aztecs
Deme
Tezcatlipoca
Los Voladores
Porfirio Díaz
Secretaria de Educacion Publica
Ballet Folklorico
Marcelo Torreblanca
Amelia Hernandez
Silvia Lozano
Zapateado
Son Jarocho
Fandango
La Bamba
Jarabe Tapatio
El Son de la Negra
Yaqui/Yoeme Big-Game Hunters
Old Cordilleran
Desert Tradition
Animism
Storyteller
Regalia
Open-Ended Circular Movement
Closed Circle
Monophonic
War Dance
Snake Dance
Kisi
Hugger Guard
Gatherer
Eagle Dance
Hoop Dance
Tony White Cloud
Ralph Zotigh Sun Dance
Sweat Lodge Peace Pipe
Ghost Dance
Indian Agents

American Indian Movement (AIM)
Trail of Broken Treaties
Treaty of 1868
Twenty Point Position Paper
Bureau of Indian Affairs
Oglala Sioux Civil Rights
Organization (OSCRO)
Laramie Treaty of 1868
Dakota Access Pipeline (DAPL)Powwow
Grand Entry
Inuit
Eskimos
Baleen
Shaman
Tuunsaq
Anerca
Karigi
Hoop Drums

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Chapter 3

Dance in the Polynesian Island Cultures

The Migration of the Polynesians

The Polynesians are a group of people who live on the many islands of the South Pacific. Most anthropologists believe they came to the Pacific Islands by way of Southeast Asia, predominantly Taiwan. These **Austronesian**-speaking people most likely reached the islands by boat, using their knowledge of astronomy to navigate. Long before the European sailors dared to venture beyond the Strait of Gibraltar, these people were exploring the South Pacific by canoe. They even traveled to the Arctic Ocean. They were highly skilled sailors who had a sophisticated understanding of nautical exploration. It took a complex understanding of the dynamics of the sea to keep their 100-foot double canoes afloat in the ever-changing ocean (Eggleston, 1953).

Early in the first centuries CE, the migration moved to **Melanesia**, an area that was already inhabited when the Austronesian speakers arrived. Initially, these migrants immersed themselves with the Indigenous people; they did not attempt to rule or subjugate the native inhabitants. They moved on to Samoa and Tonga and eventually spread to Easter Island and then north to Hawaii (Barcham et al., 2009). Still, with time, more and

CHAPTER OUTLINE

- The Migration of the Polynesians
- Tahiti
  - Cultural Influence of the European Explorers
  - The Missionaries
  - Dances of the Tahitian Islands
- Aotearoa New Zealand
  - Belief System and Values
  - *Tā Moko*
  - Welcoming Ceremony
  - The *Haka*
- The Cook Islands
  - Dances in the Cook Islands
  - Men's Dance
  - Women's Dance
- Hawaii
  - Hawaiian Politics
  - The Hawaiian Monarchy
  - Hawaiian Hula Dance
  - Passing on the Hula Tradition
- Summary
- Key Terms List—Chapter 3
- Works Cited
- Image Credits

FIGURE 3.1 Bora Bora, Tahiti.

more migrants traveled to the islands. The Polynesian migration was an example of **chain migration**, where families follow their kin who have already settled in the new territory. As more and more Polynesians settled among the islands, they began to have an impact on existing island cultures. They brought with them their own ideas and cultural heritage.

Although each island in the South Pacific has unique groups of people, the Pacific Islanders share similarities in their language, culture, and beliefs. For example, there are approximately 40 Polynesian languages, but they all have commonalities, and they all stem from the Austronesian-based vocabulary system. The immigrants from Southeast Asia also brought with them their mythology and deities. The Polynesian belief system was one of man's oldest, dating back to the Paleolithic age. As they became more settled on the island, they adapted their religious beliefs to suit their new environment. They reconstructed myths so that they emphasized the importance of nature, especially the sea. Much like the Native Americans, the Polynesians also believed in **animism**, in which elements of nature possess spiritual qualities of the Divine. They also believed all things in nature contain a supernatural power called mana. It was thought that these powers could be used for good or bad purposes, and the Polynesians' belief system included a complicated set of rules to avoid bad **mana**, known as **tapu** or taboo. Dances in the island cultures also have similar qualities. All island dances use pelvic-centered movements, which are meant to emphasize the importance of fertility and the natural elements, especially the wind and the sea.

Tahiti

Tahiti is one of the larger islands in the Pacific and was settled by the Polynesians in approximately 300 CE. Its society was broken up into many small clans, each of which was ruled by a chief, or **Ali'I**. The chiefs were thought to be descendants of the Polynesian gods. As the clans grew and there was greater competition for resources, wars broke out among the chiefdoms. These wars went on for many years. When the Europeans began to arrive in the late 1760s, the Tahitians realized the power of their weaponry, and one group, led by the prominent chief **O'tu**, convinced the Europeans to help them fight their battles. O'tu welcomed the London Missionary Society in 1797 and converted to Christianity. He changed his name to **Pomare I** and ruled until his death in 1803. His son, Pomare II, fell from power in 1808 and had to flee to Mo'orea, along with the missionaries who had been residing with his tribe. In 1815, Pomare II returned to power and made Christianity the dominant religion. After Pomare II died, a short reign of Pomare III preceded the rule of Queen Pomare IV. However, she was not a devout follower of the Christian faith. The missionaries believed she would be a temporary ruler and thus overlooked her "pagan" beliefs. She ruled much longer than anyone expected, remaining in power until the late 1840s, when the French took control of Tahiti in 1846.

In 1842, Queen Pomare IV agreed to designate Tahiti as a French **protectorate**, meaning it would be protected militarily by France but would essentially retain its independence, with certain obligations. However, on June 29, 1880, King Pomare V was forced to cede the sovereignty of Tahiti. It was not until 1946 that Tahiti officially became a French territory, and the Tahitians were granted French citizenship. But they remained under French rule until 2003, when Tahiti was named a French overseas community, which allowed the Tahitians almost full independence and the right to self-govern.

Cultural Influence of the European Explorers

One of the first explorers to find Tahiti was Samuel Wallis, an English sea captain who traveled to the region in 1767. In April of 1768, Louis-Antoine de Bougainville, a French admiral, discovered the island. A year later, the famous Captain James Cook made his way to the island. Each of these European sailors was shocked at the explicit public display of sexuality on the island. Their journals describe these encounters. Bougainville (1969) published his travel log, *Journey Around the World*, and told the tale of a beautiful "Venus" woman who was escorted to the ship by two men in a canoe. She climbed up the ship and let her clothing fall to the floor, revealing her beautiful naked body. The Europeans were shocked by the woman's open offering of her body for their pleasure. But sexuality was an everyday occurrence on the island and was viewed as a practical means of seeking enjoyment. Because of the explicit sexual practices, babies were born often. To control the population, infanticide was a common practice. The babies who were the victims of infanticide were smothered by the mother, but if the baby drew his first breath and cried before the mother could get to it, he was allowed to survive. By custom, babies who did survive were treated extremely well. It was cultural practice that the new baby became the head of the household and had to be catered to. Girls were treated with especially complex care because after weaning, they had to be fed in a different location from their mothers. Their food had to be prepared in different pots and could not touch the mother's food. The Christian missionaries were convinced that these complicated rituals and the infanticide were the work of the devil, and these savages needed to be educated and converted to a more "civilized" way of living (Rhys, pp. 108–111).

The Missionaries

The London Missionary Society arrived in Tahiti in March of 1797. Although they had the best intentions of making life better for the natives, they made no attempt to preserve any

FIGURE 3.2 April 1768, Louis-Antonie Bougainville, a French admiral, discovered the island of Tahiti.

rituals or traditions. A new form of worship, that of Christianity, was imposed. Christian ways taught that the ecstatic feeling of sexual release could be experienced in a nonsexual way through prayer and rejoicing in God. Dancing and tattoos were forbidden, clothing covering the whole body was required, sexual practices were to be restrained, and religious idols were destroyed. At first, many of the islanders ignored these ideas, but the Pomares, who were in power, dictated that Christian ethics be enforced.

The reputation for illicit sex and infanticide that appalled the Europeans was mainly attributed to the **ariori**. These were performers who were chosen because they were thought to be the most beautiful and physically perfect members of the tribe. They were usually of royal descent but had renounced their right to royal inheritance. It was a great honor to be an ariori, and commoners who were chosen to become ariori were given land when they retired. Ariori performed dances that displayed lascivious sexuality. They lived promiscuously, but any children conceived by them were not permitted to live. This is because the ariori came mainly from the chiefly class, and only one child could inherit the position. The ariori were servants to the chief, and society was responsible for their welfare. They were the key players in religious rituals and provided popular entertainment. Therefore, the people adored them, and they were thought to bring the blessings of the gods to the community (Lummis, 2005, p. 58).

Dances of the Tahitian Islands

Ori Tahiti is a traditional dance that was an important part of the Tahitians' everyday life. Dance was seen as a way to worship the gods and a way to honor nature. Because Tahitian dance movements reflected work styles, they were viewed as a healthy emotional release. Some of the movements were highly sexual, and thus Ori Tahiti was also a means of sensual expression. The early explorers described a common Tahitian dance called the *upa'upa* as vulgar and indecent. They warned that it promoted licentious sex. The missionaries convinced Pomare I to prohibit it from being performed. Thus the original dance has been lost, but some historians believe it could be similar to a dance that exists today called the **tamure**, which consists of hip-shaking movements done close to a partner.

Ote'a is another traditional Tahitian dance. Traditionally, it was only performed by men (a form called *ote'a tane*), but now women have their own version (*ote'a vahine*), and

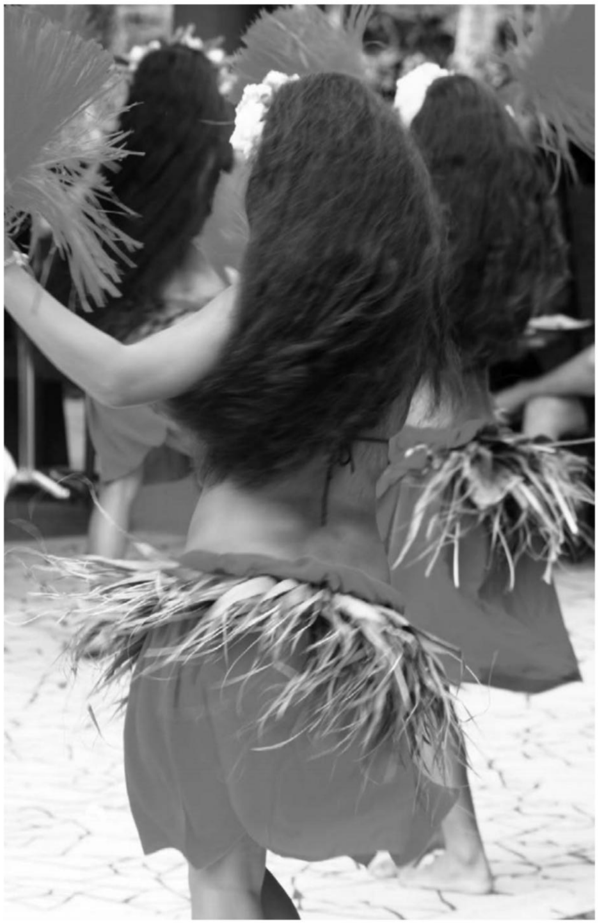

FIGURE 3.3 Tahitian dancers performing Tamure.

sometimes they perform together in what is called *ote'a amui*. For men, the basic step is called **pa'oti** where the feet stay flat on the ground and the knees open and close. Sometimes there are also kicks (*tu'e*), or a running move (*horo*). Meanwhile, the women shake their hips fast and extend their arms gracefully. Another dance performed by the women is the **Aparima**. It is a dance that tells a story expressing daily life. In the Tahitian language, "apa" means kiss and "rima" means hands, so the literal definition of the Aparima is "kiss of the hands." At the end of a Tahitian ceremony of celebration, a dance called the *Hivinau* is performed. A dancer who is good at improvising and performing solo leads it.

Tahitian dancing is performed to percussion music, usually at a fast tempo. There are many types of Tahitian percussion instruments employed so that a variety of sounds can be created. For example, the **to'ere** is a horizontal log with a slit through it, which is struck with one or two sticks. It is played very rapidly. The **Pahu** is a standing log covered with sharkskin and can be played with the hands at either a fast or slow pace. The **conch** is a shell that is blown to produce a low tone, while a **nose flute** is played by exhaling through the nose to produce a higher tone.

Despite the protest of its explicit sexual practices, Tahiti was an intriguing paradise for the Europeans and much was written about it by the sailors, missionaries, and 18th-century French and English writers. Artists such as Paul Gauguin, the French impressionist, lived in Tahiti and created numerous works of art depicting the lifestyle of the natives, fauna, and flora.

Aotearoa New Zealand

The Māori people migrated from Tahiti in large canoes to the two large Islands of Aotearoa, which means land of long white clouds, in the 14th century. Abel Tasman was one of the

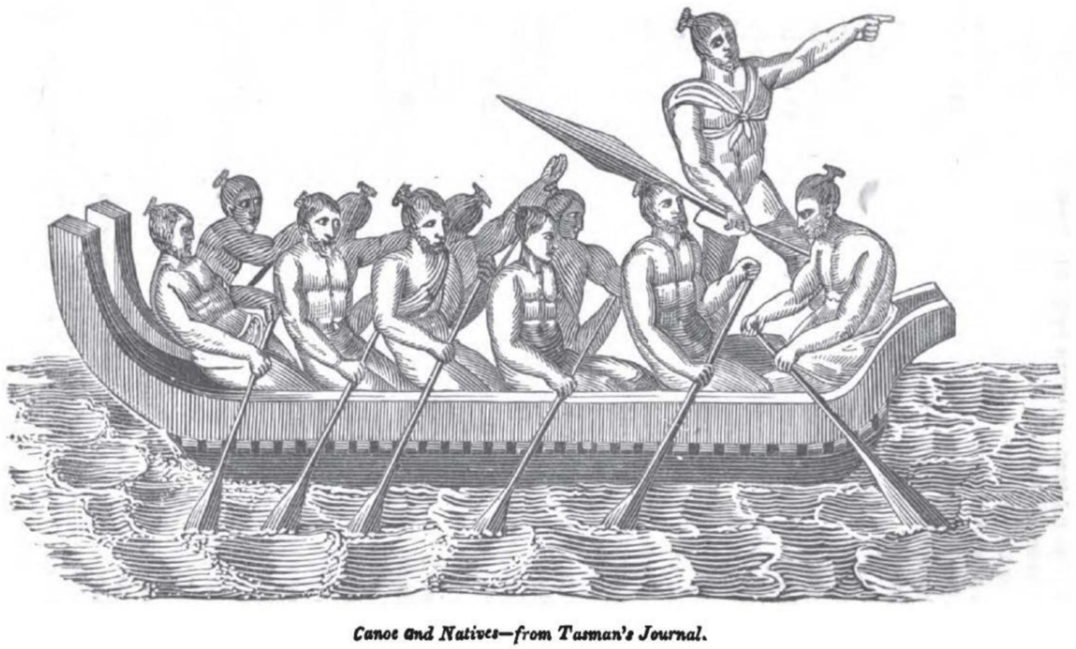
Canoe and Natives—from Tasman's Journal.

FIGURE 3.4 The Māori *Haka*. One of the first depictions of a Māori canoe from Abel Tasman's journal.

earliest Europeans to arrive in 1642, but he left after an encounter with the natives. Captain Cook arrived in 1769, finding the Māori to be hospitable and determining that colonization would be possible. Europeans looking for ways to make a living and missionaries feeling the need to preach the gospel came to the islands, so by the 1830s, the land had been joined to Europe as New Zealand and because of the imposed beliefs, agricultural methods, and infectious diseases, the Māori culture and social structure had begun to deteriorate (White, 2011). The Māori retaliated by electing King Pōtatau Te Wherowhero in 1857 and established a council, judicial system, and law enforcement to stop the Europeans from taking the land. However, Te Teira of the Taranaki area sold his Waitara River land to the colonial government in 1859, which fueled the First Taranaki War. The wars found some resolve but continued to erupt as the Europeans became more persistent, and by the end of the 19th century, the Europeans had confiscated almost all of the land.

Belief System and Values

The traditional Māori beliefs included stories of the pantheon of gods or *atua*. They believed that in the beginning, there was a void or *Te Kore*, followed by the night or *Te Pō* and then light or *Te Ao Mārama*. The Genesis myth of the Māori ancestors tells of a father, Rangi (Ranginui) and mother, Papa (Papatūānuku), who lingered in a loving embrace with their many sons held tight between them. As the children grew, they became restless and craved more space and light, wanting to escape the tight grip of their parents. The eldest son, Tūmatauenga, who eventually became the god of war, suggested that they kill their parents to escape the confines, but Tane, the god of the forests and birds, convinced all the brothers that it would be better to push the parents apart to gain their freedom. If they could push Rangi to the sky, he could observe them from a distance and Papa could remain on earth to nurture them. The brothers Rongo the god of cultivated foods, Tangaroa the god of the sea, and Haumia-tiketike the god of wild foods, tried with all their might to push their parents apart, but their strong arms were not enough to separate them. Finally, Tane joined the brothers, but he laid on his back and pushed with is legs. The combined effort of the brothers pried them apart, sending Rangi to the sky. Tane recognized that great sorrow overcame Rangi and Papa, so he found stars, the moon, and the sun and sent them to his father. Grief-stricken Rangi sheds tears of rain and Papa responds by sending cloud mists up from the forests. Tane also made the first woman and married her, and it is from this union that human beings descended.The Māori honored the gods of natural forces, spirits, and ancestors believing they could call upon them in times of need. Within the society, priests or *tohunga* are able to communicate with the *atua* serving as mediums speaking the messages in different voices. *Tohunga* are also responsible for making sure people correctly perform rituals to appease the gods; they are healers, and they are able to purify negativity and sometimes dispel a *tapu*. Often, *tohunga* are also *matakite* who are able to see the future and make predictions. Like in many other Polynesian cultures, people pose power or *mana* that is passed down from the ancestors. *Mana* was considered to be the sacred spiritual essence that exists in all things, including animals, people, land, and inanimate objects. One attained *mana* from their family, and it could be acquired from accomplishments and personal wealth. Many tribes or *iwi* occupied the land, and as the population grew, wars broke out over resources. Being that land contained *mana* they were not only fighting to protect their personal *mana* but also the *mana* of their land. In an effort to acquire *mana*, it was important for the Māori to engage in correct behavior and strive to do the right thing, so they advocated for *tikanga* practices to ensure appropriate behavior, contributing to the sacredness of a *tapu* or what is restricted or forbidden. *Utu* is the

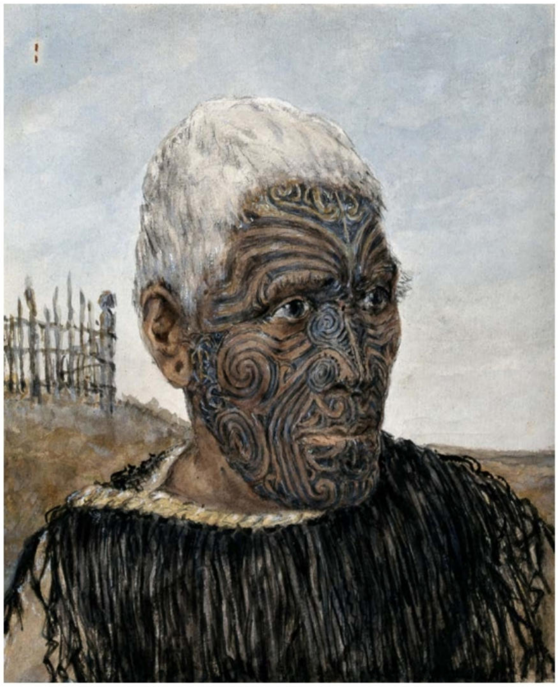

FIGURE 3.5 Te Manawa: An Arawa warrior with facial tattoos.

concept of balance sometimes referred to as revenge so that wrongs can be made right. Considered compensation for an offense, *utu* could be an exchange of property or retaliation to maintain justice and social well-being. *Utu* can also be a friendly exchange or reciprocation of extended energy between *iwi* or tribes. The principles of *mana*, *tapu*, and *utu* are core values in the Māori traditional belief system and key to maintaining the culture.

Tā Moko

Meaningful traditions that contribute to the identity of the Māori people include *moko* or facial and body tattoos. The design of these *moko* are linked to one's genealogy, occupation, and social rank. Men are tattooed on their faces, lower torsos, buttocks, and thighs. Women also can have body tattoos, but their facial tattoos are only on the chin and lips. Historically, there have been women with full facial tattoos, which exhibited their high social ranking equal to the male chiefs in their society. The markings of the tattoo indicate rites of passage and significant events. These designs are carefully chosen to indicate the ancestry, social, political, and religious life of the Māori. The information in the *moko* reveals the person's lineage, tribe, occupation, rank, and exploits, as well as depicting personal *mana*. *Moko* was

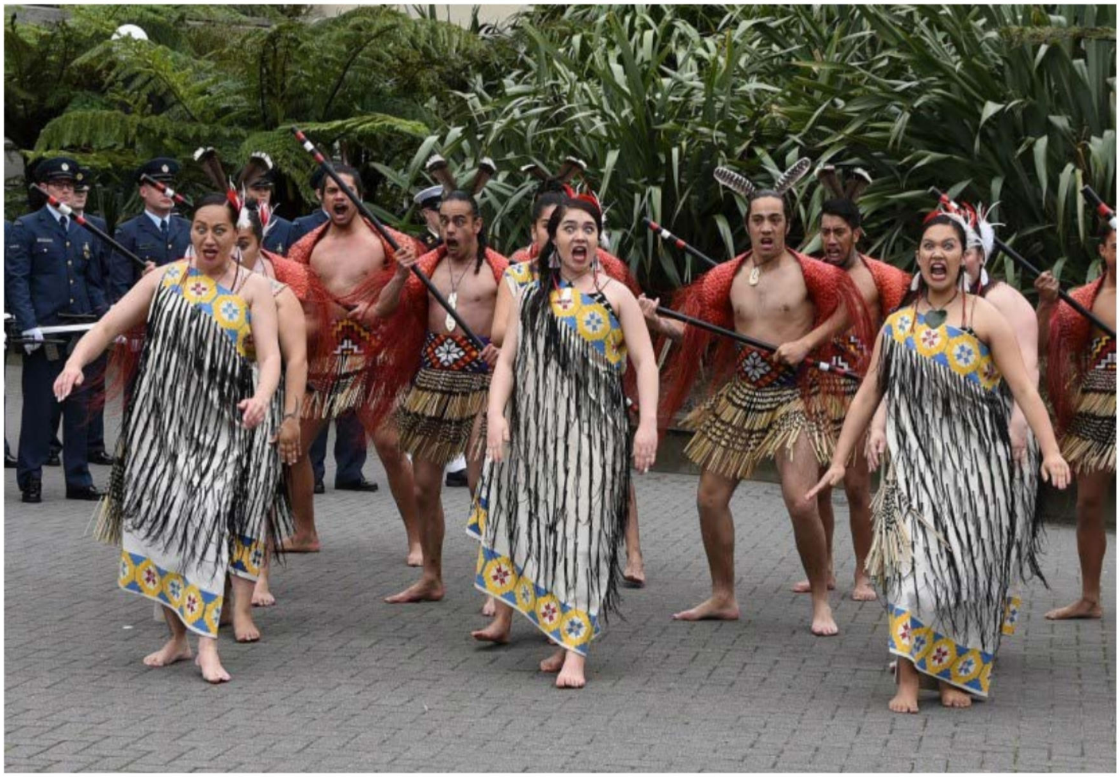

FIGURE 3.6 The *pōwhiri* welcoming ceremony for dignitaries in 2016.

considered to be a gift from the gods and a sacred art. Special schools with strict rules or *tapu* were set up to train *moko* artists. Two techniques were used. One method was to carve away the flesh, and the pigment was placed inside the grooves, resulting in deep, dark lines. The other method used a sharp-toothed comb to insert the pigment under the skin. The process was done outdoors in a temporary shelter especially for that purpose. The person receiving the sacred tattoo had to follow strict rules; they would have to be fed with a funnel; they could not speak; they could not touch anything or anyone; they must abstain from sex or washing until the tattoo began to heal (Palmer & Tano, 2004). Each personal *moko* tells a story that reveals the message of one's history and accomplishments. In the 20th century, *Tā moko* declined, but within the last few decades, it has become a popular way of expressing cultural pride and personal integrity.

Welcoming Ceremony

Early in the Māori culture, the *iwi* or tribes would compete for resources, so upon meeting with another *iwi*, it was important to prove that there was no ill will intended. The *pōwhiri* or welcoming ceremony was a ritual testing the intentions. The initial meeting would take

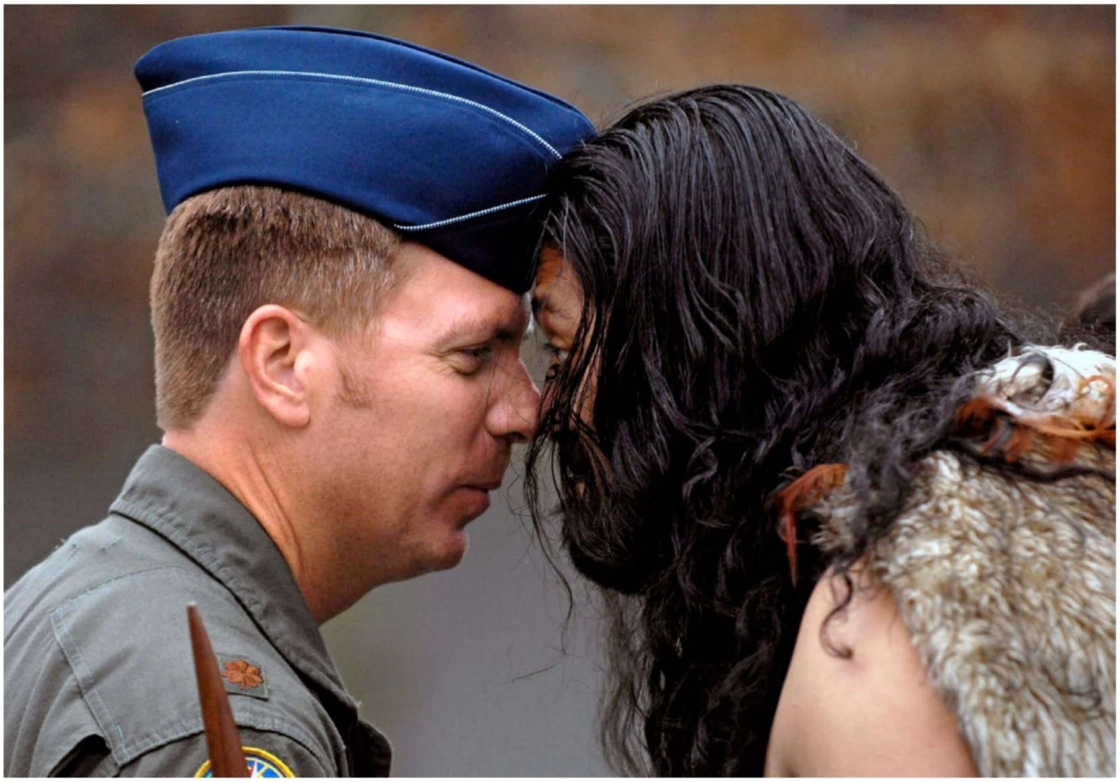

FIGURE 3.7 Maj. Bill Eberhardt touches noses (***hongi***) with a Māori warrior during a ***pōwhiri***, or welcoming ceremony, at Christchurch, New Zealand. Airmen from McChord Air Force Base, Washington, are at Christchurch to begin the annual winter fly-in supporting the Antarctic program at McMurdo Station, Antarctica.

place on neutral ground. To begin, the hosting *iwi* known as *tengata whenua* or people of the land would advance forth, displaying their fierce facial gestures and place a spear or *taiaha* on the ground, along with a feather or sometimes another object like a leaf. Then the guests or *manuhiri* would have to prove that they came in peace by choosing the nonoffensive object leaving the spear alone. The women in each of the *iwi* would exchange a call and response or *karanga*, song of welcome. Confirmed that all was well, everyone would enter the meeting house or *wharenui* to exchange stories, play games, and delight in the entertainment. Speeches or *whaikōrero* honoring the ancestors were given by the hosting *iwi*, a *haka* was performed, along with *waiata* or chants of the mythology and history that are sung by the women. Then the *manuhiri* (guests) entertain the *tengata whenua* (hosts) with their speeches, *haka* and chants. Sometimes games of skill were played, such as *poi balls*, which were balls on the end of a rope rhythmically swung and manipulated to increase the suppleness of the wrists. This was also developed as a dance style that displayed grace and coordination. Another game of skill that was played was *Tītītōrea*; these are sticks that are struck to create a rhythm and tossed and caught to increase peripheral vision and agility. Everyone would take part in a social exchange by shaking hands and *hongi* or touching foreheads and noses together, symbolizing unity and oneness.

The *Haka*

A Māori legend of the sun god Tamanuiterā is the basis of the *haka*. Tamanuiterā and one of his wives Hine-raumati, who represents summer, had a son named Tānerore. He delighted his mother with his simmering dances, and it is believed that on extremely hot days when one can see the waves of shimmer in the air, Tānerore is dancing for his mother. This rapid movement and the gesture of the quivering hands is represented in the *haka* (Best, 2005). *Wiri*, or the vibration of the hands, is one of the techniques displayed in the *haka*, along with strong fist motions and arm movements. A wide stance with bent knees offers stability and slapping of the thighs, along with foot stomping, provides a rhythmic quality to accompany the *waiata* chants. The facial expressions are a key component of the dance expression. The eyes open wide in a wild star or *pukari*; they also roll up, which is known as *pūkana* so that the whites of the eyes are showing. If you are a male, the extending of the tongue is symbolic of the phallus. Kapa haka refers to group dancing for entertainment purposes. *Haka peruperu* refers to the war dance. This dance prepared the warriors for battle, evoking the peru or anger needed to fight. Fierce facial expressions and the intricate display of weapons summoned the god of war Tūmatauenga. Māori soldiers who fought in World War I and World War II performed *haka peruperu* before battle. Lieutenant Colonel Arapeta Awatere in World War II described the *haka peruperu* and its purpose to prepare the men for battle: "Hard conditioning makes the warriors physically and mentally fit to perform this dance

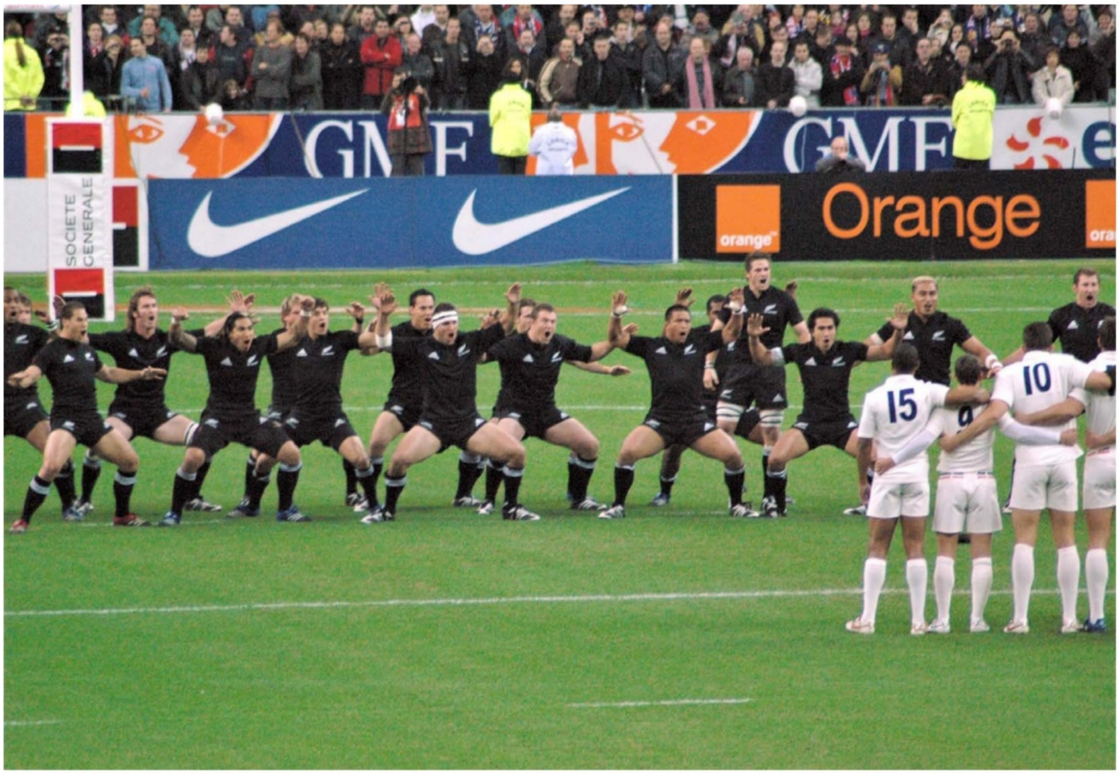

FIGURE 3.8 *Ka Mate haka* of the All Blacks led by Richie McCaw before a match against France in 2006.

which has the psychological purpose of demoralizing the enemy by gestures, by posture, by controlled chanting, ... to carry the anger, the peru, of Tūmatauenga, the ugly faced war god, throughout the heat of battle" (Awatere, 1975, p. 514). With the energy of a battle and physical and mental agility of the warrior, the New Zealand rugby team, All Blacks, make it a ritual to perform the *haka* before every game they play. "Ka mate ka mate," composed by Ngāti Toa chieftain Te Rauparaha around 1820, is the *haka* that they usually perform. In 2005, Derek Lardelli wrote a new *haka* of the *Ngāti Porou iwi* for and about the All Blacks called "Kapa O Pango." The custom associated with the *haka* of welcoming and entertaining visitors is appropriate for the sport, and the fierce nature of the *haka* is apparent in the competition.

The protests that began in the 1960s lead to the recognition of the Treaty of Waitangi of 1840. By the 1970s an effort to preserve traditional Māori culture was ignited. Interest in reviving the Māori culture caused a revival of *Te Reo Māori*, the Māori language. Māori art and culture, including the *haka* were valued as a means of identity, pride, and integrity. Today, the art of dance is developing to reflect the culture and reconnect with tribal genealogy. *Te Matatini*, as it has been known since 2004, is a nationwide performing arts festival in New Zealand where *kapa haka* teams compete. *Kapa haka* is a high-energy dance done in unison, with *kapa* meaning in rows, as the dancers perform facial gestures, slapping thighs, stomping feet, quivering hands, flexing arms, making fists while chanting in *Te Reo Māori* poetically to express cultural ideals. These teams create a healthy competition and serve as a place to belong. Studies have found that *kapa haka* dancers raise their motivational state after participating in practice. They were significantly more playful, aroused, excited, and provocative. "Traditional forms of dance may be effective in improving overall affect and reducing stress but with the additional possibility of optimizing arousal, emotions, and motivational states through one's unique and personal affiliation with the culture and identity of those dances" (Kuroda et al., 2017, p.897). **Jack Gray** is a contemporary choreographer and founder of the Atamira Dance Company. He stated, "My research is continually about the same things—Manaakitanga—the artful practice of relational making" (Gray, 2016, p. 34). His project, *I Moving Lab*, explores emotions resulting from the loss of ancestral rights to land, metaphorically speaking, a place to stand and sense of belonging. Opportunities to express cultural identity through the medium of dance are becoming more prevalent in New Zealand. Connecting to one another through *kapa haka* teams, improving health by releasing stress, coming to terms with one's identity, and finding a sense of belonging are the benefits and art of this dance form.

The Cook Islands

It is unknown exactly why Polynesian migrants moved to what are now called the Cook Islands, but it is theorized that overpopulation on the other Polynesian islands, mainly Tahiti, Samoa, and Tonga, led many to migrate to the southeast. They are believed to have arrived in approximately 600 CE, bringing with them their culture and traditions. The islands are named after Captain James Cook, who visited in 1773 and who is seen as the gateway for European influences in the South Pacific. The Cook Islands have a long history of European imperialism. They became a protectorate of Britain in 1888 at the request of Queen Makea Takau. By 1900, they were controlled by New Zealand. It was not until 1965 that the residents of the Cook Islands were allowed to govern themselves in free association with New Zealand.

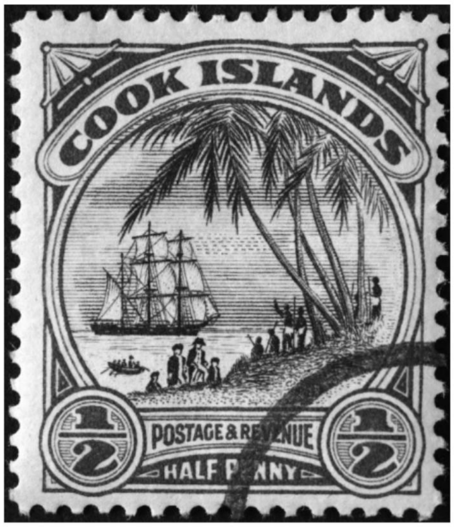

FIGURE 3.9 Postage stamp from the Cook Islands depicting the discovery of the islands.

Dances in the Cook Islands

The missionaries saw the dance movements as sinful. The dancers demonstrated pelvic-centered movements, and any display of sexuality was not acceptable in the eyes of the missionaries. They wanted to save the souls of the islanders by converting them to Christianity. The missionaries actually were very successful in convincing the natives to adopt a new Christian way of worship, but the natives were still reluctant to stop performing their ritualistic dances.

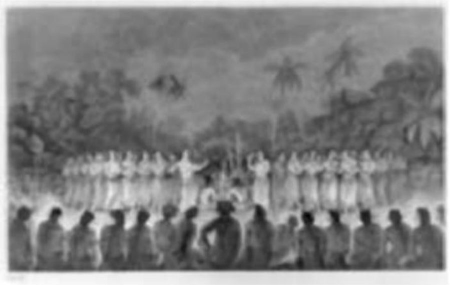

FIGURE 3.10 Traditional dance in the Cook Islands.

Traditional dance has begun to be practiced again since the ban imposed by the New Zealand government was lifted in 1945. These dances are performed by men and women who are highly trained. Performing together, they stand in alternating rows, and the men take the lead in the drum dances, which are athletic and energetic. These dances were originally practiced to train warriors and strengthen the men. The movements are designed specifically for men and dictate how a man should dance. The women take the lead in the storytelling dances, and they express a more graceful and serene quality, reflecting femininity. These team dances are performed for an audience, and successful choreographers gain great prestige in the community. These dances also reflect the emphasis on community in the Cook Islands society. It is important to be part of the group and support each other. “Here, the nuclear family has absolutely no importance. The extended family is everything” (Jonas, 1998, p. 110). But even when couples dance at parties, they avoid touching. Good dancers are those who can contour their bodies’ matching curves but without actually touching each other. And unlike in Western culture, in the Cook Islands, it is the women who invite or beckon the men to dance.

Men’s Dance

Male dancers are very energetic in their movements. Similar to the male dances in Tahiti, they bend their knees and flap their legs together. Sometimes they also do kicks and jumps as they keep the rhythm to the drumbeat. In the Cook Islands, dance is part of the school curriculum; all boys learn how to perform these specific movements.

Women’s Dance

The women demonstrate a graceful quality as they sway their hips from side to side. To appear especially graceful, the shoulders and feet are kept perfectly still. Similar to the storytelling dances in Tahiti, the women’s hand gestures tell stories about love and the history of the people. Like the men, women receive dance instruction as part of the school curriculum, so all girls learn how to dance properly.

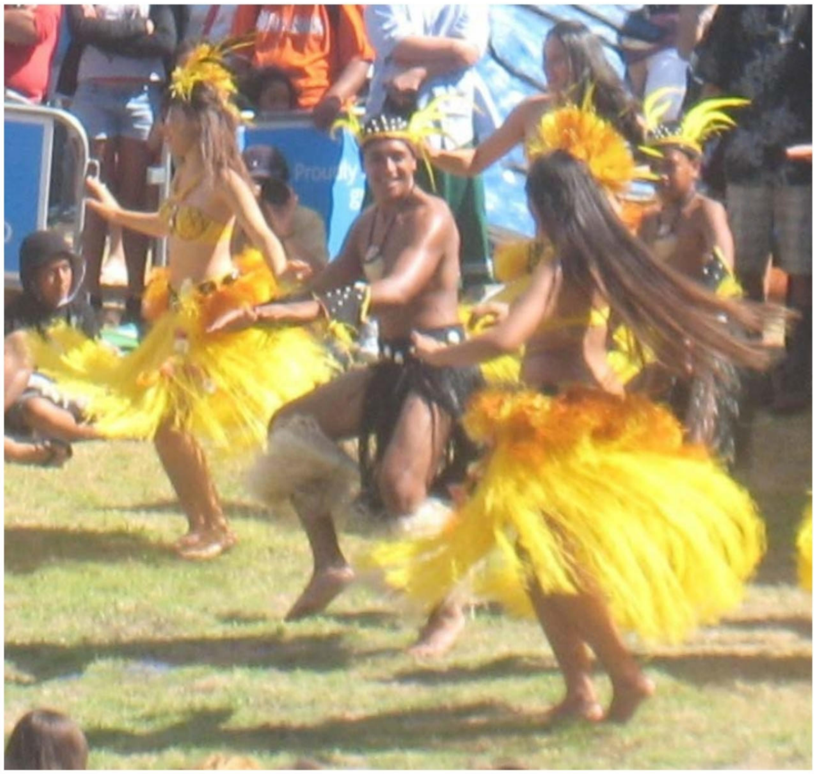

FIGURE 3.11 Cook Island Dance at the Auckland 2010 Pacific Festival.

Development of Dance as Identity

When Sir Albert Henry of the Cook Islands Party governed between 1965 and 1978, he promoted togetherness and nationhood by developing national projects, such as the Cook Islands National Arts Theatre and the Constitutional Celebrations. These government-funded programs helped to revive traditional practices and the valued Māori heritage. Dance groups became "the supreme embodiment of nationhood" (Sissons, 1999, p. 42). In 1978, when democrat Prime Minister Thomas Davis governed, financial support of these programs stopped, so dance became a private enterprise and professional dance troupes discovered more diverse forms of dance. Over the years, with the shift of political leadership, dance has always found a way to survive and flourish, holding fast to the idea that dance reflects the culture and promotes the Māori heritage.

Dance displays the identity of the people of the Cook Islands whether it is government supported or privately funded. Every year in the Cook archipelago, the National Constitution Celebrations, a festival of cultural events called **Te Maeva Nui**, commemorates the date August 4, 1965, as the day the Cook Islands gained independence in free association with New Zealand. This event includes dance competitions between the different island's dance teams on the national stage on the island of Rarotonga. The dance teams display their distinctive qualities through the medium of dance, expressing who they are both locally and nationally. In the private sector, *Island Night* is a dance show performed by professional dance troupes displaying a variety of Cook Islands dances as a form of entertainment and expression of cultural identity. The venues for *Island Night* are hotels and restaurants that provide performances for tourists. The dances represent the Cook Islands culture as a whole, exhibiting dances from different islands—for example, a drum dance from Manihiki, a love song from Rarotonga, and a warrior dance from Atiu. These dances are introduced by a host who serves as a cultural interpreter of each dance and explains the significance. As a means of entertainment for tourists and a way of uniting the people of the dispersed islands, dance is generalized and codified to represent the culture as a whole (Aasmundsen Jensen, 2012). At the *Te Maeva Nui* competition, the dances reflect the individual villages or communities, and at *Island Nights*, the dancing reflects the overall Cook Islands nation identity.

Hawaii

It is believed that the Polynesians of the South Pacific migrated north to the Hawaiian Islands in approximately 500 CE. They brought with them dogs, pigs, chickens, **taro** (a starchy plant for making poi), coconuts, bananas, yams, ginger, breadfruit, and sugarcane. But more importantly, they brought their traditions and culture. Most of what we know about the early Hawaiian history is found in the **mele chant**, the Hawaiian oral storytelling tradition. It is through mele chants that Hawaiian **kupuna**, or ancestors, passed on their understanding of physical and spiritual life to the next generations. Abraham Fornander (1969), who traveled to the Hawaiian Islands in the 1800s, wrote the book, *An Account of the Polynesian Race: Its Origins and Migrations*, which documented Hawaiian history and translated many of its ancient chants into English.

Hawaiian Politics

The early system of Hawaiian law was based on **kapu**, or taboo. A *kapu* was something that was forbidden to do, and if someone broke the *kapu*, the punishment was death. The only way to avoid execution was to find a **pu'uhonua**, or a place of refuge, without being caught by the chief's warriors. The laws were mostly rational, designed to protect against greed, dishonesty, and pollution. They were ultimately meant to instill kindness and loyalty. There was a type of caste system in early Hawaii. The **mōí**, or king, was the highest rank, next were his ministers, or **kālaimoku**. Under the ministers were the high priests, **kahuna nui**, then the teachers, priests, artisans, and craftsmen, collectively known as **kahuna**. Finally, the working class, known as the **makáāinana**, and the minority outcasts, **kauwā**, were at the bottom of the system.

The Hawaiian Monarchy

Umi-a-Liloa was a king who reigned from 1490 to 1521. According to records, he was a peace-loving king. One mele tells how he cared for his people, young and old, and that murder and robbery did not exist when he was in power. However, one of the most renowned kings was Kamehameha I. He was responsible for uniting the islands, establishing the Kingdom of Hawaii in 1810. He was careful to ensure that the islands would remain independent of colonial powers by setting up a united legal system and promoting trade with Europe and the United States. Hawaii did retain its independence until it was annexed by the United States in 1898. When Kamehameha I died in 1819, his son, Liholiho, became King Kamehameha II. But he was forced to share the throne with Kamehameha I's favorite wife, Queen Kaahumanu. Shortly after Liholiho came into power, he convinced the queen and the other chiefs to abandon the ancient *kapu* system and openly sat down to a feast with the women, which had been a taboo until that time. Liholiho brought many changes to Hawaiian culture. But not long after the suspension of taboo, the missionaries arrived and brought with them a new religion. Liholiho had reservations but agreed to let the American missionaries preach Christianity for one year. Liholiho went to England to visit King George IV and negotiate a treaty, but while he was there, he caught the measles and died. He had left a will, however, designating his brother, Kauikeaouli, as his successor. However, Kauikeaouli was only 10 at the time, so Queen Kaahumanu served as an interim ruler. Eventually, Kaahumanu converted to Christianity, as did many of the Hawaiian leaders.

Hawaiian Hula Dance

The Hawaiian **hula** has similar characteristics to the other Polynesian dance styles, such as movement of the hips and usage of the hands to tell stories. Accompanied by rhythmic percussive instruments and mele chants, the hula is an important cultural icon for the Hawaiian people. There are two major categories of hula dancing, the **kahiko**, which is the ancient style, and the **auana**, which is the modern style. The hula was originally danced as a religious ritual; it was meant to honor the gods. The hula was one way to teach the mythology and the principles of **Huna**, an ancient Hawaiian belief system. A mele chant known as the **kumulipo** is a genealogical prayer chant that documents in poetic detail the Hawaiian creation myth. It first describes the age of spirits, then the arrival of the gods, and, finally, a complex genealogy relating them to the Hawaiian royalty.

The *kahiko* was a sacred dance to honor the deities and ancestral spirits. Many hulas honor the volcano goddess **Pele**, and so the hula dancer's feet connect with the ground to gain strength from the earth. The hula had to be danced to perfection because errors were believed to invalidate the performance and anger the gods. During instruction of the dance, an altar dedicated to the hula goddess, **Laka**, was maintained to provide protection. The altars were decorated with flowers and sacred objects, along with the favorite foods of the gods. The goal of the *kahiko* is to preserve ancient knowledge and retain the favor of the gods.

Although the *kahiko* was an ancient religious ritual, the missionaries who came to Hawaii in the 1820s saw it as obscene and tried to stop it. They convinced Queen Kaahumanu to convert to Christianity, and as a result, a ban was placed on the hula. After her death in 1832, however, Kamehameha III, known for his fun-loving decadence, allowed the hula a brief revival. But once again in 1835, the hula was banned to satisfy the missionaries. Realizing that the government could not totally suppress the dance, in 1852, it once again allowed it to be performed, but a licensing fee was required. Finally, when David Kalakaua was elected king in 1874, he encouraged *kumu* hula's, who had maintained the practice of the hula and old chants, to share their knowledge. As a result, a full reacceptance of the hula was allowed, with the exception of the traditional costumes. The dancers had to be covered from neck to knee. Kalakaua's reign became known as the Merrie Monarch as he worked to restore the ancient Hawaiian customs, still the haole, or white population from Europe and the United States, gained power because of their business interests. After Kalakaua died in 1891, his sister Liliuokalani inherited the throne. Little by little, the haole were imposing their beliefs and changing the culture. To the detriment of the Hawaiian people, the Hawaiian language was banned in 1896, which gave way to more American influence and power. By 1898, the United States had annexed Hawaii, assuming control of its government and economy. There were, however, haole who recognized that some Hawaiian customs could serve as commodities, and the hula was one of them. The *auana* is the modern hula, which is typically accompanied by melodic singing and Western instruments, such as the ukulele and guitars. Like the *kahiko*, this type of hula dance still employs the storytelling technique of hand gestures, the graceful swaying of the hips for the women, and the rhythmic movements of the hips and legs for the men. This newer hula was strongly influenced by Western culture. In the early 1900s, tourists began to visit the Hawaiian Islands, and soon Hollywood incorporated the hula in movies. Louise Leiomalama Beamer was a hula teacher who was hired to be an adviser for the movie industry in the 1930s and 1940s. One of the movies she

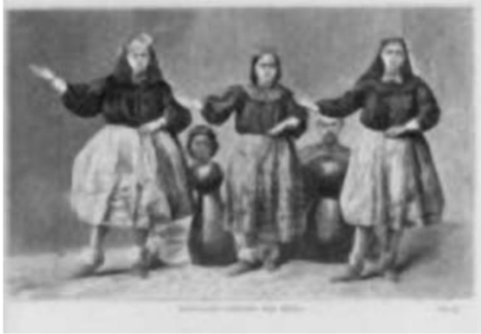

FIGURE 3.12 Kahiko hula dancing

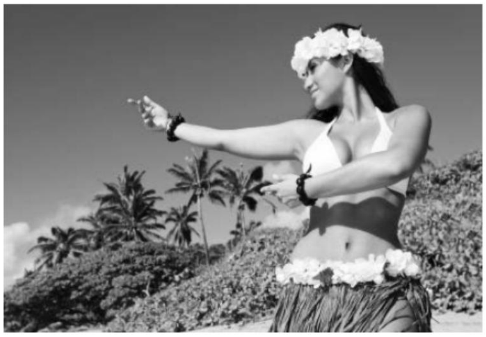

FIGURE 3.13 *Auana* hula dance.

choreographed was *Waikiki Wedding* starring Bing Crosby. Her choreography was a major influence on the *auana*. The *auana* is also part of the entertainment at the Hawaiian luaus put on for tourists. Unlike the *kahiko*, which is mainly performed to please the gods, the purpose of the *auana* is to bring happiness and pleasure to an audience.

Passing on the Hula Tradition

There are many **hula halaā**, or hula schools, whose goals are to preserve the hula as an art form and to teach the proper techniques to young people. In these schools, the master teacher is called a **kumu hula** and is responsible for knowing how to teach the hula and its traditions accurately. A true *kumu* hula must also have knowledge of the Hawaiian deities and Hawaiian herbal remedies. The Hawaiian Renaissance of the 1970s fueled the resurgence of Hawaiian traditions, such as the hula *kahiko*. One of the key figures passionately devoted to embracing Hawaiian culture and traditions was the *kumu* hula Maiki Aiu Lake. She opened her hula *halau* in 1948, having studied under Lokalia Montgomery and ‘Iolani Luahine. Bring back the spirituality that is at the core of the hula *kahiko*, the rich poetic language of the chants and the expressive gestures, demonstrated a renewed social value and aesthetic in reclaiming the Hawaiian identity. Her intent was to pass on hula tradition and merge it with progressive creativity. Her critics claim that she capitalized on tradition and graduated too many *kumu* hula and *ōlapa* (dancers) too quickly. Still, her students are now the champions of the art and have passed on the tradition to future generations. Maiki Aiu Lake trained Mapuana de Silva, Vicky Holt Takamine, Michael Pili Pang, and Robert Cazimero. Robert Cazimero is probably most famous for the musical duo he created, along with his brother Roland, called the Cazimero Brothers; however, he also founded an all-male, or *kane halau*, called Halau Na Kamalei in 1975, starting with six high school students. Having studied under Lake, who encouraged him to start the halau, Robert discovered that men were interested in learning the traditions of hula, and it became an acceptable and appreciated art form that was embraced by audiences. At the top competition for hula dancers, the Merrie Monarch Festival, they won overall in 2005 and again in 2015. As described in his own words, “Hula is the art of Hawaiian dance, expressing everything we hear, see, smell, taste, touch and feel. That’s what hula is to me, and anybody I’ve trained” (Independent Lens, 2017). He teaches hula *kahiko*, the ancient style of dancing that expresses emotions through movement, songs, and chants to tell the Hawaiian story. His dancers dance with pride and masculine grace. Husband and wife Keawe and Tracie Lopes have been *kumu* hula at their *halau* Ka La Onohi Mai O Haehae of Puahuula since their school opened in 2005. Dedicating their lives to teaching mele hula, chants with dance, and musical accompaniment and mele *oli*, chants with no musical accompaniment usually a solo, they pass on the rich legacy of Hawaiian traditions, demonstrated in performances and competitions. Ka La Onohi Mai O

Haehae of Puahuula were overall winners at the Merrie Monarch Festival in 2017. Tracie also achieved the title of "Miss Aloha Hula," which she won in 1994. She also teaches Hawaiian language at Hawai'I Pacific University on O'ahu. Keawe taught at the University of Hawaii at Manoa and is an assistant professor at the Kawaihuelani Center for Hawaiian Language. The Hawaiian language is an important part of the hula *kahiko*. Exploring the haku mele or song writers who used hidden meaning and the *ho'opa'a* or the *kumu* hula who were experts of mele *oli*, the *kapuna* or ancestors give insight to their cultural knowledge and philosophy of life. Keawe explained,

> Through mele our küpuna were able to express themselves spiritually, physically and emotionally. Mele served as a way to memorialize and preserve the thoughts and feelings of the haku mele and were perpetuated and maintained by the stewardship and performance of the ho'opa'a. Although there were many different kinds of mele, the role they played and the reason why they were composed seemed to be for the sole purpose of transmitting information. As a result, haku mele, mele, and ho'opa'a played an important role in a highly sophisticated oral society. (Keawa, 2010, p. v)

Mele chants that accompany the hula dance are metaphorical of life, and the choreography is designed to entertain, inform, and instruct the audience. The Lopes team stays true to tradition as they honor the people and places of Hawaii in their choreography and mele. When the Lopes hālau won the Merrie Monarch competition in 2017 the *'auana* (modern) selection was *Mauna Lahilahi*, a mele honoring Jack Waterhouse, who had a house at the foot of the hill; the song praises Jack as a beloved person. Their *kahiko* (traditional) selection was *Wai'oli*, a mele that honors Queen Kapi'olani and her connection to the Wai'oli area of Kaua'i. Hula dancing has become popular worldwide. There are many schools not only in Hawaii but also across the United States, Mexico, Europe, and Asia. The dance style expresses the Hawaiian cultural belief system, which connects with nature and spirituality, and the mele chants convey the rich and poetic oral tradition of the wise ancestors. The art form continues to evolve, blending the truths absorbed from the past and merging with a contemporary understanding of art breathing new life into the ancient tradition.

Summary

Each of the island cultures in this chapter had common origins. The ancient navigators who discovered their islands brought with them a rich mythology that strongly influenced cultural practices. These beliefs were expressed in the music and dance that was incorporated into religious rituals and daily life. Today, the ancient style of ritual dancing is honored and practiced with the intention of appreciating the history. The modern Western-influenced dance style is also practiced and performed to provide pleasurable entertainment. Like the calm and graceful ebb and flow of the waves juxtaposed to the intermittent, fiery, energetic explosions of the volcano spewing from the earth, the dance styles of the islands vary in their styles and their intentions, but they ultimately come together as a way to reflect the experiences of the unique island lifestyle.

Key Terms List—Chapter 3

Austronesian
Melanesia
Chain Migration
Animism
Mana
Tapu
Ali'I
O'tu
Pomare I
Protectorate
Ariori
Ori Tahiti
Tamure
Ote'a
Pa'oti
Aparima
To'ere
Pahu
Conch
Nose Flute
Māori
Te Wherowhero
Atua
Rangi
Papa
Tūmatauenga
Tane
Tohunga
Mana
Iwi
Tapu
Utu
Moko
Pōwhiri
Tengata Whenua
Manuhiri
Taiaha
Karanga
Wharenui
Whaikōrero
Waiata
Poi Balls
Tītītōrea
Hongi
Tānerore
Wiri
Pukari
Pūkana
Haka Peruperu
Awateri Arapeta
All Blacks
Te Reo Māori
Te Matatini
Kapa Haka

Jack Gray
Te Maeva Nui
Island Nights
Taro
Mele Chant
Kupuna
Kapu
Pi'uhonua
Mōí
Kālaimoku
Kahuna Nui
Kahuna
Makáāinana
Kauwā
Hula
Kahiko
Auana
Huna
Kumulipo
Pele
Laka
Hula Hālau
Kuma Hula
David Kalakaua
Haole
Liliuokalani
Hawaiian Renaissance
Maiki Aiu Lake
Olapa
Robert Cazimero
Keawe and Tracie Lopes
Mele Hula
Mele Oli

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Fig. 3.12: Badan Whettran, "Hawaiians Dancing the Hula," Pearls of the Pacific, 1876.

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Chapter 4

Dances of Africa

Origins

Mankind is believed to have originated anywhere from 60 to 40 million years ago. The earliest *Homo sapiens* appeared about 2 million years ago. An evolutionary period known as the **Order of Primates** began in Africa. Fossils have been found that mark the development of the primate skeletal structure, and anthropologists have also discovered other artifacts that give insight into the lifestyle of these early humans. The increasing intricacy and sophistication of these tools suggest that brain development played a major part in survival. For example, it is thought that **bipedalism**, or standing erect as opposed to on all fours, was developed to allow the hands to be free, which enabled more complicated actions than many other species. The freedom of the hands allowed for the use of tools, which is believed to have helped in the expansion of the human thought process, allowing humans to become the most sophisticated species on the planet.

Much like today, one of the most important features of early human life was the family. One type of family structure was based on **matriarchy**, meaning that the female or mother figure was head of the household. Primordial human groups consisted of a mother and her descendants

CHAPTER OUTLINE

- Origins
- Ethnic Groups of Africa
- Dance in African Culture
- The Yoruba People
  - Principal Deities
  - Yoruba Dance
  - Dances for the Gods
  - Bata Dance of the Yoruba People of Southwestern Nigeria
  - Egungun
- Ekombi Dance of the Efiki People of Calabar, Cross River State
- African Colonization and Its Effect on Dance
  - Kenya Mau Mau Fighters
  - Kenya: The Toyi-Toyi
- South Africa
  - Desmond Tutu
  - Dance in South Africa: Gumboots
- Uganda
  - Civil War in Uganda
  - *Bwola*
  - *Dingi Dingi*
  - *Larakaraka*
- Haiti
  - Haitian Vodou
  - Vodou Rituals
- Summary
- Key Terms List—Chapter 4
- Works Cited
- Image Credits

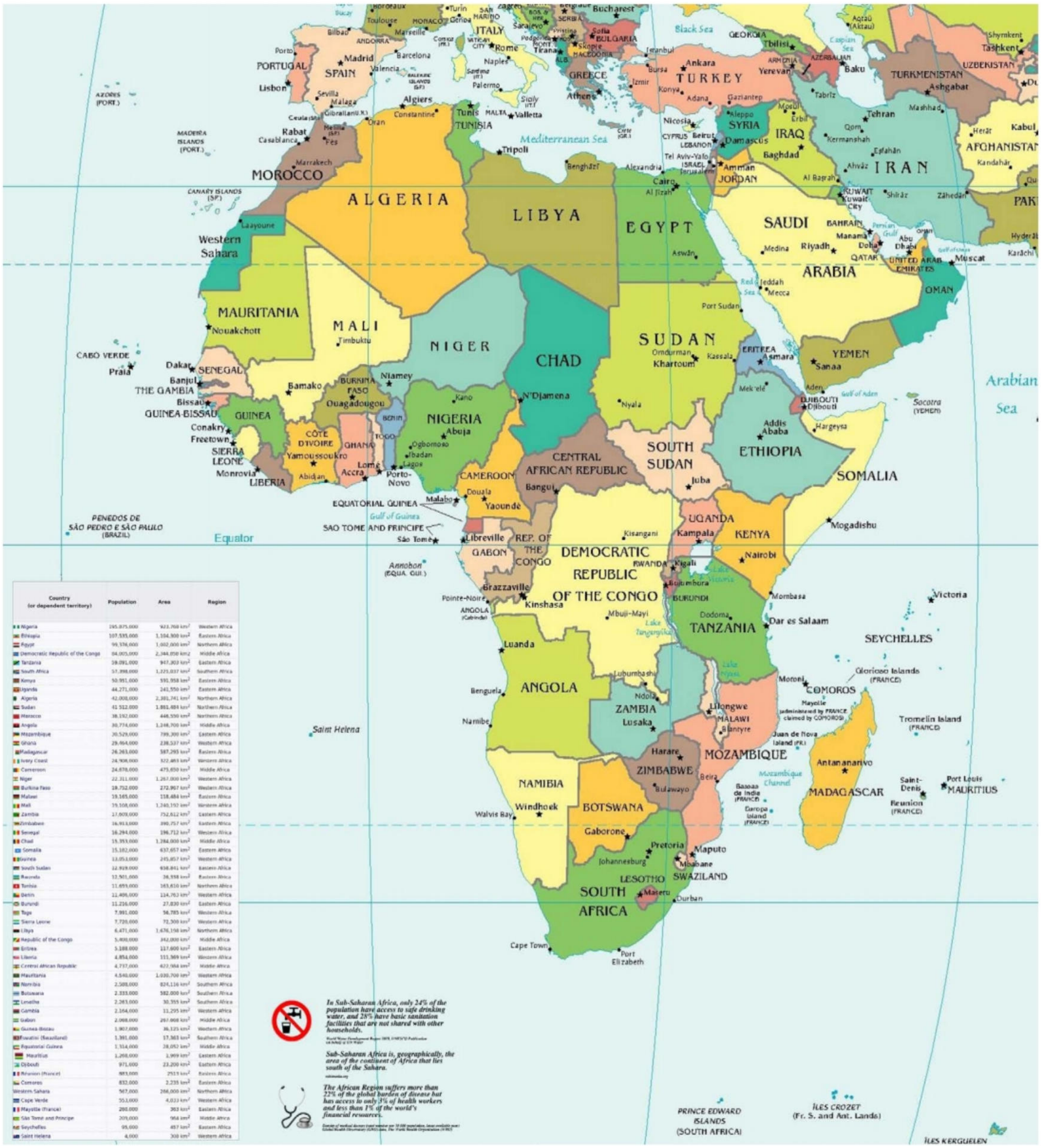
FIGURE 4.1 African acacia tree in the Serengeti National Park, Tanzania/East Africa.

in the female line. This system of female descent is known among anthropologists as "mother right" (Jackson, 2001, p. 51). Women were given power primarily because of the ability of a woman to give life to another human being. At this time, the role of the father in procreation was not known, and the ability of the female to become pregnant was seen as miraculous, and she was considered divine and magical. The female provided human life and a controllable food source through agriculture. The women were in charge of growing crops, while the men hunted for food. In the African matriarchal society, there was an emphasis on peaceful negotiations and pursuits; egalitarianism between the sexes was practiced. The religious beliefs were idealistic, and the concept of sin did not exist (Jackson, 2001, p. 313). The goddess religion of the Neolithic communities left figurines of a supreme deity known as the Mother Goddess, which are believed to date back to circa 9000 BC (Stone, 1993, p. 15).

In the matriarchal society, when a head mother died, property and wealth were passed on to her children, mainly the females. As an awareness of the biology of procreation developed, women began to choose their mates. A member of one clan would pick a mate from another clan. This type of matrimony is known as **exogamy**. Upon agreeing to matrimony, the man would live with the female's family and surrender his food supply to his new family. Thus branching out to another clan was one way to distribute the food supply among the clans (Thomas 1956, p. 17). Lewis Morgan (1910), an anthropologist who studied these societies, found that in time, men began to take multiple wives in these exogamous groups. The offspring resulting from these polygamous marriages were considered common children, belonging not only to their specific parents but also to all of the father's wives. Private property was passed down to children initially from the mother, but as men became more aware of their role in husbandry, they began to exercise more control. Children became an asset, so the need to control sexuality that led to pregnancy was crucial, marriage and monogamy proved important to ensure a pure bloodline. This led to greater power in the hands of the male and was one of the contributing factors in the transition to patriarchy (De Beauvoir, 1989, p. 54).

Ethnic Groups of Africa

In the past, African people were organized into social systems called **tribes**; however, to dignify each culture, different ethnic groups are currently referred to as people. There are many


PORTUGAL
SPAIN
ITALY
GREECE
TURKEY
SYRIA
IRAQ
IRAN
MOROCCO
ALGERIA
TUNISIA
LIBYA
EGYPT
SAUDI ARABIA
YEMEN
OMAN
Western Sahara
MAURITANIA
MALI
NIGER
CHAD
SUDAN
ERITREA
DJIBOUTI
ETHIOPIA
SOMALIA
SENEGAL
THE GAMBIA
GUINEA-BISSAU
GUINEA
SIERRA LEONE
LIBERIA
CÔTE D'IVOIRE
BURKINA FASO
GHANA
TOGO
BENIN
NIGERIA
CAMEROON
CENTRAL AFRICAN REPUBLIC
SOUTH SUDAN
EQUATORIAL GUINEA
SAO TOME AND PRINCIPE
GABON
REP. OF THE CONGO
DEMOCRATIC REPUBLIC OF THE CONGO
UGANDA
KENYA
RWANDA
BURUNDI
TANZANIA
ANGOLA
ZAMBIA
MALAWI
MOZAMBIQUE
ZIMBABWE
NAMIBIA
BOTSWANA
SOUTH AFRICA
LESOTHO
SWAZILAND
MADAGASCAR
COMOROS
SEYCHELLES
MAURITIUS
CABO VERDE
Mediterranean Sea
Arabian Sea
Equator
Saint Helena
PENEDOS DE SÃO PEDRO E SÃO PAULO (BRAZIL)
PRINCE EDWARD ISLANDS (SOUTH AFRICA)
ÎLES CROZET (Fr. S. and Ant. Lands)
ÎLES KERGUELEN
Country (or dependent territory)
Population
Area
Region

In Sub-Saharan Africa, only 24% of the population have access to safe drinking water, and 28% have basic sanitation facilities that are not shared with other households.

Sub-Saharan Africa is, geographically, the area of the continent of Africa that lies south of the Sahara.

The African Region suffers more than 22% of the global burden of disease but has access to only 3% of health workers and less than 1% of the world's financial resources.

FIGURE 4.2 Map of Africa.

different ethnic groups with varying cultural attitudes throughout the continent of Africa. Generally, the people share a common understanding of life through their traditions, beliefs, and leadership. Some worship many gods, who represent parts of the outer natural world, as well as parts of the inner emotional world. Like many world religions, these belief systems are based on a combination of fear of and honor for the higher powers. The shaman, leader of the ceremonies and rituals, works to please the gods and tries to keep the community from spiritual calamity. Meanwhile, the political leaders within the community protect the physical well-being of the people. However, each member of the community must contribute to the well-being of the society by helping to produce goods or offering protection or service.

Dance in African Culture

Dance on the African continent serves as a form of worship and a means of socialization. It is a form of nonverbal communication, which reflects a deeper understanding of the abstract or intangible qualities of life. In African cultures, there are dances for virtually every event and transition in life. Some ritual dances call upon the spirits and the ancestors to provide guidance and assistance to intuitively gain understanding to manage life's problems. The dancer performing these dances moves in time to a rhythm found within their body—a rhythm believed to be transmitted by the Divine Powers. It is believed that if a person can reach this inner rhythm, they will be moved into an altered state of consciousness. These highly spiritual dances are called **trance dances**. Meanwhile, there are also many dances for social occasions. **Social dances** unite the tribe and are often done in a circle to reflect the community. There are also dances meant for each gender; they provide particular movements so that men and women can show off their skills and attract a mate. The movements of these dances range from simple rhythmic walking or bouncing to isolations of the torso and limbs, sometimes including contortions or even skillful gymnastics.

The Yoruba People

The Yoruba people believe that the realm of the tangible, or the world of the living, and the intangible, or the invisible world of the spirits, gods, and ancestors, can be linked by the sheer power of the dancing body. Communication with the gods and ancestors happens through *oriki*, or chants and songs of praise combined with dance. Festivals are held to honor the deities and *egungun*, or ancestors. It is thought that the relationship between the deity and the devotee is reciprocal; the deity needs the praise of a human, but in return for devotion, an orisa will protect the devotee, drive away disease, and ensure healthy children and a prosperous life. In the words of a Yoruba proverb, "Without human beings there would be no gods" (Jonas, 1998, p. 51).

In the Yoruba religion, there is a main god, Olodumare, in addition to the pantheon of gods known as orisa. The Yoruba creation myth states that in the beginning, there was primordial chaos and that the earth was an unpopulated, watery mass. Olodumare sent the orisa to create a balance between water and land and to make the earth inhabitable. Then the Yoruba people were created to populate the world.

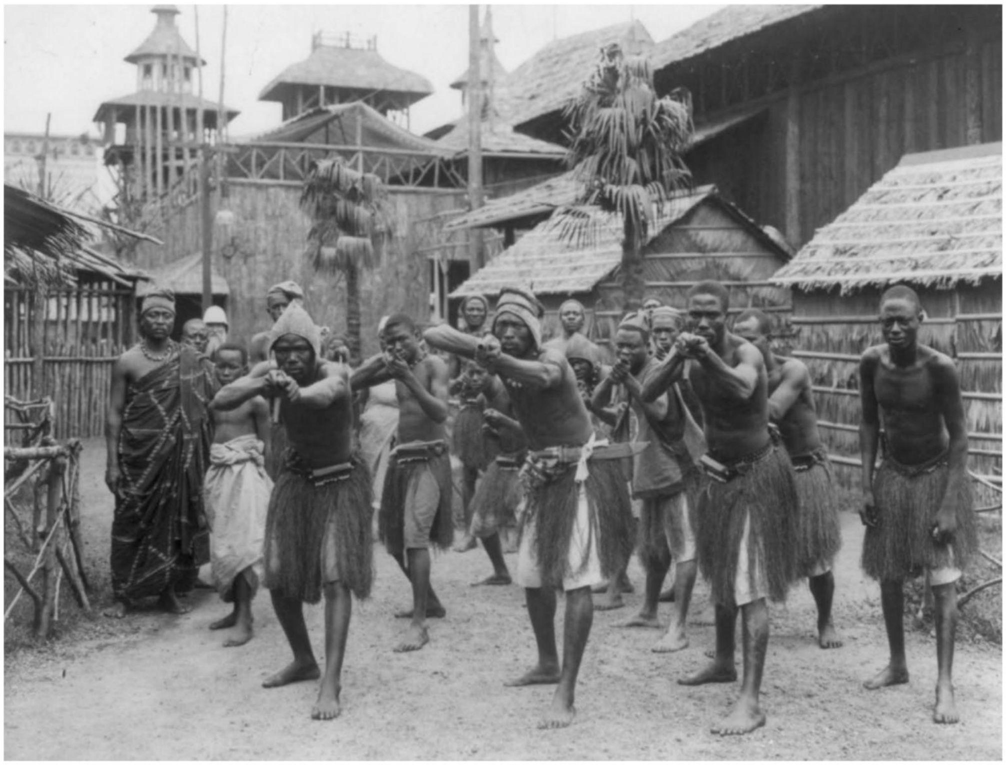


FIGURE 4.3 War dance in African village.

Each orisa is given a specific duty and responsibility to make sure order and balance are maintained. There are said to be more than 400 orisas representing aspects of nature and emotion. The orisa are classified into two categories, "hot" and "cool." The **hot deities** provoke action and excitement, while the **cool deities** neutralize the excesses of the hot elements, maintaining the composure and countering the chaos with constructive actions. These beliefs are examples of the common human belief in good versus evil or positive versus negative, also known as the belief in **complementary opposites**. As one expert explained, "For any form of power to have a meaningful existence, there must be its exact opposite not only to cause but to complement and sustain its being. In this cyclic cause-and-effect situation, order is maintained and there is a continuous balance of powers" (Ajayi, 1998, p. 40). In fact, in any great story, there is a conflict to resolve. This creates interest and triggers analytical reasoning, causing the listener to consider nature, human emotions, and even the meaning of life.

Principal Deities

Obatala—god of creation, peace, purity, and fortitude COOL
Oduduwa—progenitor of the Yoruba race (sometimes male; sometimes female)
Yemoo or Yemoja—goddess of fertility and ocean (wife of Obatala)

Olokun—goddess of the sea and wealth (wife of Oduduwa)
Oya—goddess of grace, whirlwinds, and the River Niger (wife of Sango) HOT
Sango—god of lightning and thunder HOT
Ogun—god of iron HOT
Ifa-Orunmila—god of fate and divination COOL
Osun—goddess of beauty, the River Osun, fertility, and protector of children COOL
Esu—the trickster god HOT
Osanyin—god of herbal medicine COOL
Sopona—god of small-pox HOT
Orisa Oko—god or goddess of the farm HOT
Aje-Saluga—goddess of commerce and prosperity COOL
Osowusi—god of the hunt HOT

Yoruba Dance

The Yoruba dance is one type of African social dance. The body posture in the Yoruba dance is well balanced, representing the sociocultural philosophy that everything in life must be balanced and in moderation. The upper torso is placed slightly forward, bending at the waist 120 degrees, with the knees bent. Besides keeping this posture, the dancers are free to express their individuality through improvisation with their arms and body, as long as the movement maintains the rhythmical beat of the music. Even in African group dances, dancers are encouraged to express their individuality. However, there are certain cultural expectations that must be adhered to. For example, women dancers focus their eyes down at the ground, and the men stare straight ahead because it is considered rude to look directly at a person, especially an elder. Still, the dancers smile to show their confidence and enjoyment. But an inner calm must be balanced against the outward display of energetic and rigorous movement. This inner peacefulness allows the dancer to emerge and to remain alert and composed, even after long periods of exhaustive dancing (Ajayi, 1998, p. 35).

Dance plays a vital role in the Yoruba religion. It is customary for a dancer to undergo intensive training by the shaman so that there is a clear channel for the gods to communicate through the medium of the dancer's body. It is believed that dance opens direct channels of communication to the world of the gods and ancestors. When the divine invitation is accepted, the god takes possession of the dancer's body, displaying characteristic movements associated with that particular deity. The religious community recognizes these movements and gestures as signals that the god has "mounted," or channeled its energy, through the dancer (Jonas, 1998, p. 17). These **possession dances**, which are another form of trance dances, can also be seen in the Candomble religion of Brazil, Vodou religion of Haiti, and the Santeria religion of Cuba.

West Africa is home to many ethnic groups, each with their own traditional dances. The purpose of these dances includes religious ritual, social unification, celebration, and entertainment. The Yoruba people are one of the largest ethnic groups in West Africa, occupying Southwestern Nigeria, Western Nigeria, South and Central Benin, Tongo, and Ghana. The dances that will be explored from Yorubaland include the bata dance, originally associated with the Yoruba god Sango, the dance of Osun the river goddess who grants fertility to women, the Egungun dance created to summon the deceased ancestors, and the Ekombi dance to celebrate the wonders of womanhood.

Dances for the Gods

Sango, the Yoruba god of thunder, is believed to love to dance and frequents festivals by possessing the body of priests and priestesses. Carrying carved wooden "dance wands" and dressing in a robe, shirt, shorts, and baggy trousers, the Sango priest sings an *oriki* and dances to the "hot" rhythmical drumming as a way of inviting Sango to possess him. As the possession takes place, the priest rips off his upper garments, baring his chest to the deity as he cries out and rises on the balls of his feet. It is then that the god is believed to mount him,

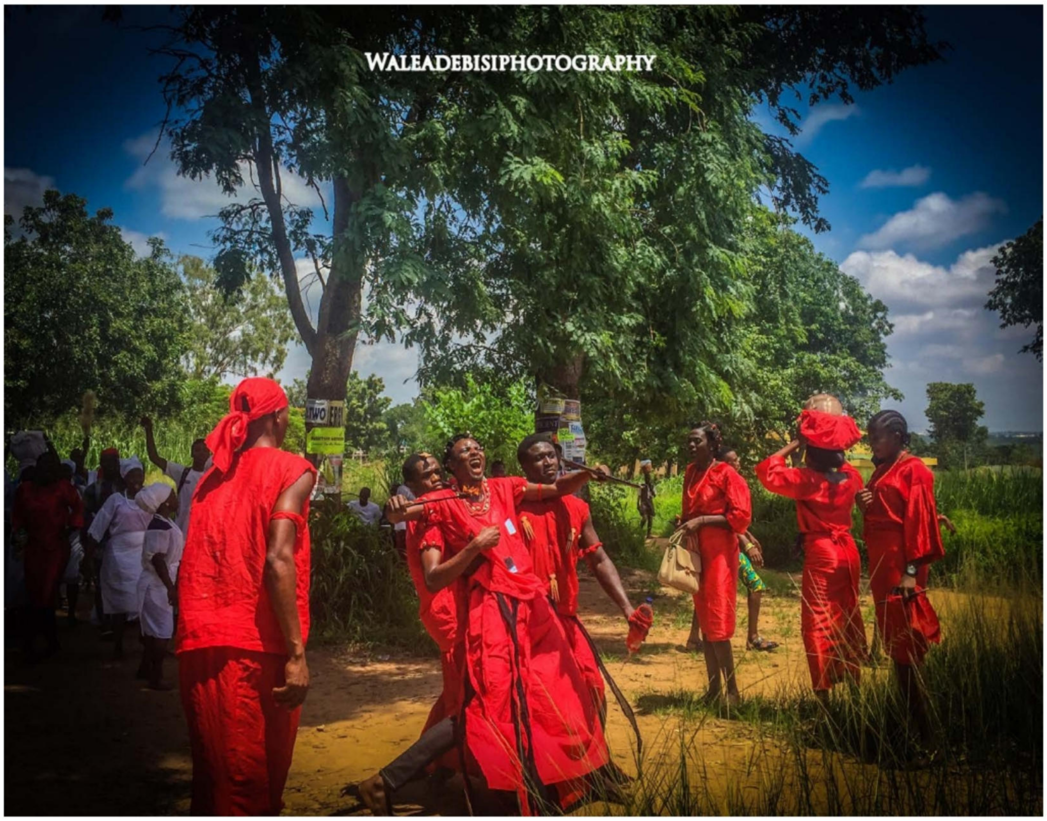


FIGURE 4.4 Sango, god of thunder.

which sends him into a frenzied dance. His body goes into contortions or whirling, shaking, and kicking motions, which are performed with a fiery demeanor that is recognized as the movements of the god.

Bata Dance of the Yoruba People of Southwestern Nigeria

The secular *bata* dance is associated with the dance of Sango. Performed by both men and women, it is an energetic dance with intricate footwork and active arm movements; jumps, kicks, and spins are also incorporated into the choreography. Dancers are free to exhibit their own style.

The bata dance is accompanied by a set of three drums: the *iya-ilu* is the largest drum, referred to as the "mother drum"; the *itotele*, the medium-sized drum, is referred to as the "father drum"; and the *okokonlo*, the smallest drum, referred to as the "baby drum." It is important for the drummers and the dancers to work with each other, listening and observing to maintain the rhythm of a coordinated performance and a union of spirit.

The dance of **Osun** is quite different from Sango's because she is considered a "cool" deity. Osun is the protector of children and the goddess of beauty, so her movements are gentle and flowing, like the river she is associated with. Her priestesses wear white robes and carry bowls of medicinal water and herbs on their heads. The dance steps are close to

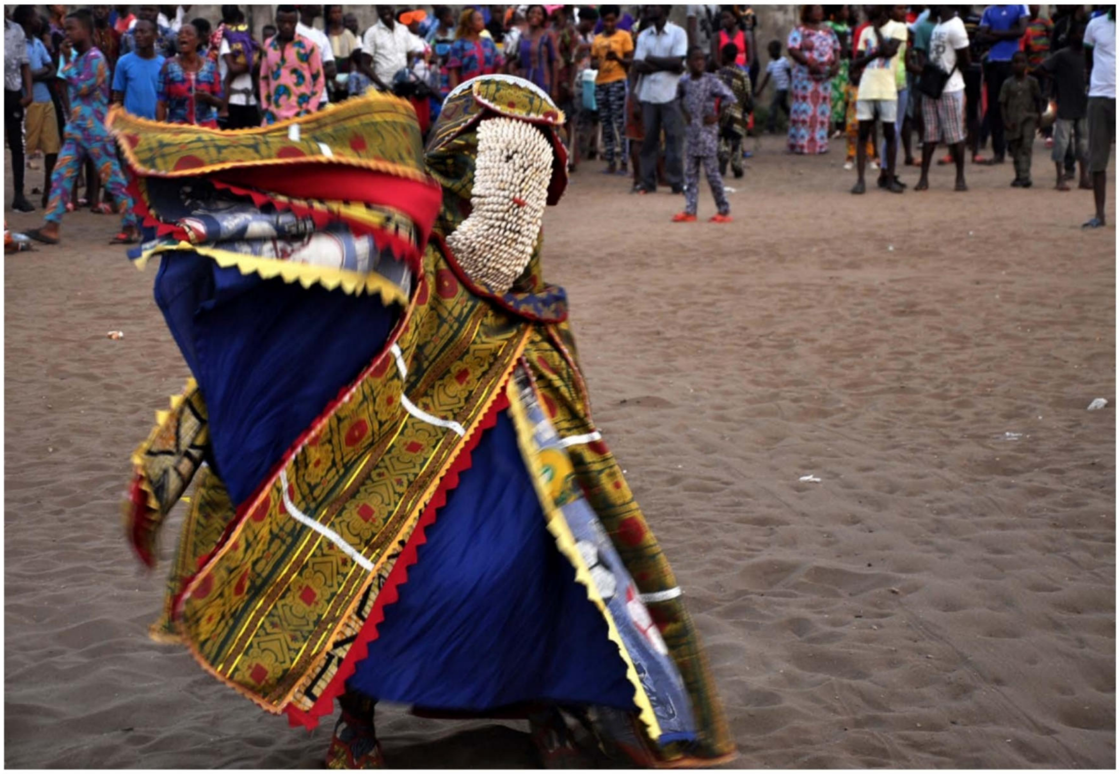


FIGURE 4.5 Egungun dancer at the festival of the deceased ancestors.

the ground, and the arm movements consist of graceful, circular patterns. Possession by the god is believed to come with ease, as the priestess exhibits a minor shake, or a moment of rigidity, that interrupts the flow of movement. The drumbeat that accompanies this dance is slow and easy, reflecting the proverb "those that walk with patience find good in life."

Egungun

The festival of the deceased ancestors, known as **egungun**, is an important tradition for the Yoruba people. The Yoruba people believe that after living in the world, learning lessons, and obtaining wisdom, a person's spirit attains a certain power in the afterlife. It is then that they have the ability to sense beyond the earthly realm and know what is valuable and true. They can also channel their energies to help their descendants on earth. From the words of a Yoruba proverb, "A man is no use when he is alive, when he dies he acquires more potency more power, it is then that he becomes a spirit" (Jonas, 1998, p.51). The community honors and propitiates these ancestors in hopes of receiving favors and blessings.

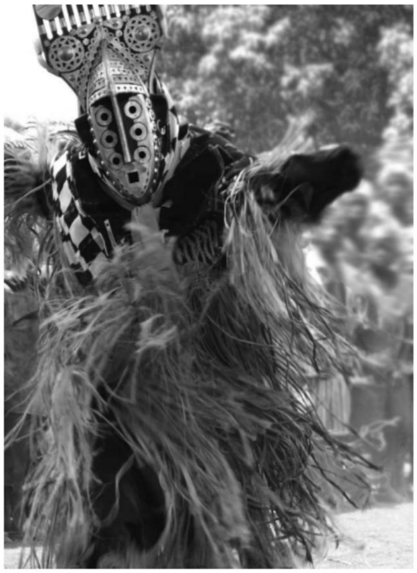


FIGURE 4.6 African tribal dance.

The word *egungun* refers to the collective spirit of all deceased loved ones. It represents everyone who has passed on to another realm. Each individual imagines their ancestors or loved ones as their helping spirits, so the costume is designed to hide recognizable features. The costume, when worn by the dancer, is believed to help manifest the energy of the deceased, allowing the spirit to possess the dancing body. It covers the dancer from head to ankle. A dome-like mask covers the head, and mesh fabric covers the face to allow the dancer to see and breathe. Strips of brightly colored patchwork fabric hang from the top of the mask to the ankle. This design helps to add a greater element of fluidity; as the dancer whirls or spins, the strips of fabric take flight. Some costumes are designed to turn inside out during the dance, adding the element of mysterious change. Beautifully attractive, these egungun masks reach full power only when they move with the dancer. The costume of the egungun is sacred and housed by the prominent people of the village.

Figure 4.7 illustrates the Ekombi dance, which expresses the graceful flow of water spirits and celebrates the theme of capable, beautiful women. In the image, the dancer can be seen in a two-footed stomp position, which follows the repetitive rhythm of the drums, and her undulating upper body movement simulates a sea wave–like quality. There is a protrusion of the chest to exemplify femininity and sensuality and a movement of the waist accentuating flexibility.

Ekombi Dance of the Efiki People of Calabar, Cross River State

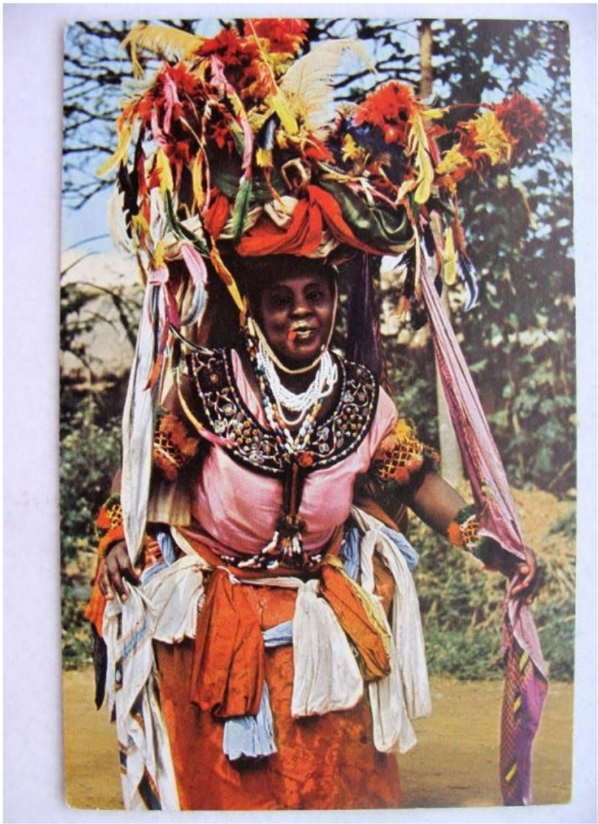


FIGURE 4.7 Ekombi dance of the Efiki people.

The Efiki people are primarily fishermen and farmers who reside in the coastal area in the southern region of Nigeria. They rely on the sea, rivers, and creeks to sustain themselves and, therefore, their beliefs and rituals honor the element of water. They revere a Supreme Being known as Abasi, aided by a pantheon of water spirits and deities or *ndem* who each represent a responsibility, such as beauty, fertility, courage, truth, wisdom, and many more. The Efiki believe they can communicate with the ancestors and spirits who will offer them protection and guidance through reverence and ritual. Marriage serves as a means to unite families and strengthen society. Women are seen as the foundation of society, being that they are the mothers who will produce future generations. The ceremony to prepare young women for the responsibilities of marriage and motherhood is known as *nkuho* or fattening room. The activities that take place are designed to enhance one's natural beauty, encourage physical strength, and develop skills in emotional intelligence to measure up to society's expectations. The Ekombi dance worships the water gods and goddesses and was performed at the graduation ceremony marking the transition from girlhood to womanhood. This dance was initially a religious ritual but moved into the world of secular art and has become a dance of entertainment. The concept of the Ekombi dance is to reflect the graceful flow of water spirits and celebrate the theme of capable, beautiful women. Beauty and sensuality are emphasized by costume and makeup. The beautifully colored costumes expose much skin, particularly the navel, lower belly, and thighs. Necklaces and elaborate hair combs adorn the dancers, and makeup is worn to enhance the facial features. The performance consists of three components: (1) the dancers, (2) the instrumentalists, and (3) the singers. Initially, each rehearse separately; then they integrate the rehearsals to ensure harmony and coherence. To begin the performance, the choral leader initiates a call, which is followed by a response by the other members of the musical crew.

Then the musical instruments start to play as the dancers file into the performance area. The movement of the dancers is a two-footed stomp to the repetitive rhythm of the drums. The undulating upper body movement simulates a sea wave–like quality. There is a protrusion of the chest to exemplify femininity and sensuality and a movement of the waist, which accentuates flexibility. The dancers dance in pairs in synchronized harmonic sequence as they execute semicircular turns, repeating the routine in a standing and then squatting position. In some performances, dancers will carry a decorated staff, which represents the authority to manage the home and raise respectable citizens. They skillfully dance with the staff as they throw and pass it from one hand to the other. As the dance comes to an end, the dancers exit the performance area, leaving the choral leader to finish with a solo (Uwem, 2018). The Efiki dance is influenced by the elements of the environment and exhibits the cultural values of beauty and harmony, along with the spiritual beliefs of communicating with the water spirits to bring abundance and offer protection.

African Colonization and Its Effect on Dance

Africa experienced colonization by the Phoenicians circa 1100 BCE and the Greeks circa 500 BCE in the northern part of the continent. However, the bulk of colonization by European countries occurred between 1800 CE and the early 1900s, with the French and British acquiring the most land. The Europeans brought with them their own lifestyles and ideals, and each culture imposed these beliefs on their colonies. For example, the French and the Portuguese were lenient toward interracial marriages, but the British were intolerant toward the blending of races. Regardless of these minute differences, each of these countries exploited the Africans by using them as laborers and pillaging their natural resources to benefit their home countries.

Kenya Mau Fighters

The British began to occupy Kenya in the 1890s, and the natives opposed the occupation from the very beginning. Countless atrocities were committed against the defenseless natives. So much so that in 1908, Winston Churchill remarked that if the House of Commons in England learned of this, the plans for the East African Protectorate would be spoiled. “It looks like butchery .... Surely it cannot be necessary to go on killing these defenseless people on such an enormous scale” (Maxon 1989, p. 44). Tempering their control over the natives by teaching them to farm the rich soil and work as servants, the Europeans had created lives of luxury using the Africans for labor so that by 1920, Kenya was officially declared a colony. Africans who had fought for the British in World War II came back and could not return to the old ways. African nationalism began, and a secret society, formed by the Kikuyu, forced

Africans to swear an oath. Any African who refused the oath or remained loyal to the British would be killed. The Kenya Land and Freedom Army, or *Mau Mau* as the British called them, was composed of Kikuyu people, Meru people, and Embu people, along with units of Kamba people and Maasai people who created a rebellion that took place in Kenya from 1952 to 1960 to protest British colonization. This was a brutal fight to regain their beloved land, freedom from oppression, and a right to self-govern. As a result, many British settlers were murdered by the secret society, and in retaliation, the British tortured Africans. Many lives were lost, and tribes were divided in their loyalties. In January 1960, the Kenya majority rule was established, which initiated the transition from colonial rule to independence that eventually happened in December 1963. During the Mau uprising, political figure Jomo Kenyatta was convicted of being the leader of the Mau Mau and imprisoned in 1953. Still, it was forest fighters Dedan Kimathi and Stanley Mathenge who continued the fight. Kenyatta served a 6-year prison sentence and another 2 years under house arrest. The British government finally released him in August of 1961. Three months later, the Kenya African National Union elected Kenyatta as their political party president. "Though independence would not come for another two years, there was little doubt in anyone's mind who would be the country's first prime minister" (Morell, 2011, p. 258). Indeed Kenyatta did become Kenya's prime minister in 1963, and on December 12, 1964, Kenya became a republic with Kenyatta as the first

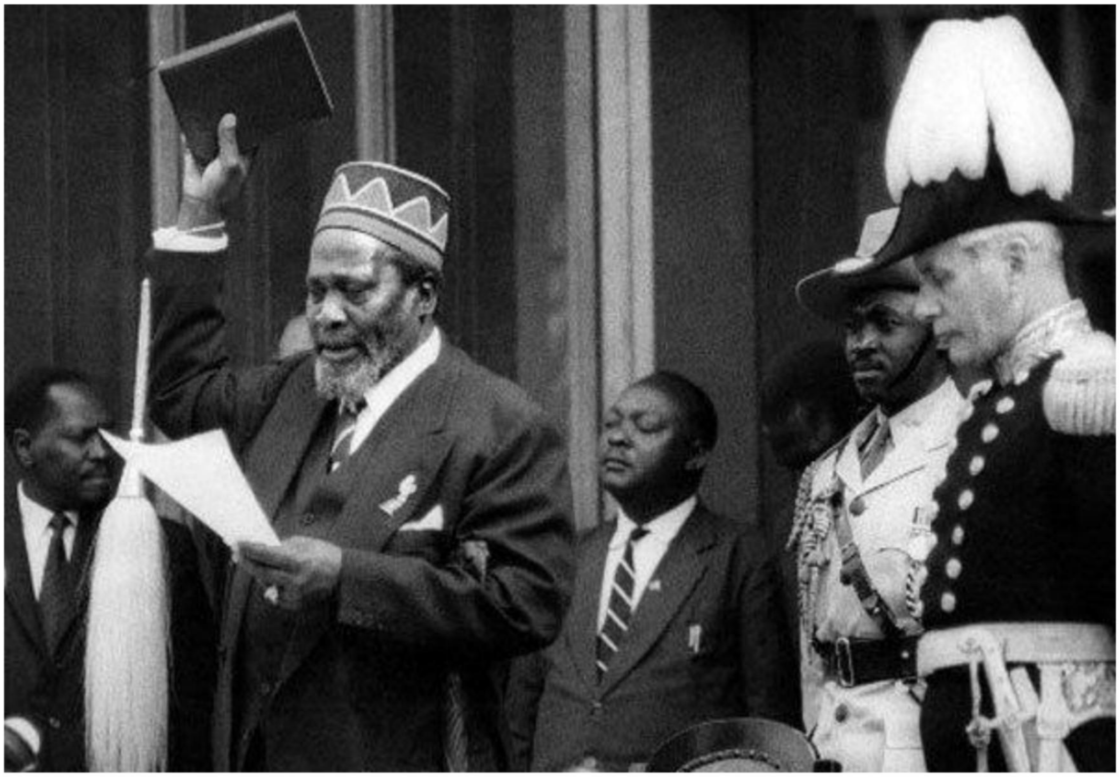


FIGURE 4.8 Jomo Kenyatta taking his oath at the inauguration in 1963.

Indigenous president serving until his death in 1978. Kenyatta was instrumental in developing Pan-Africanism, along with other founding presidents of African countries. Uniting all races and tribes in the fight for freedom, Kenyatta was a visionary who loved his culture, his heritage, and his Africa, encouraging people to cherish their land (Nyangena, 2003, p. 4–5). Well loved by his people, Kenyatta became known as Mzze, the word for respected leader in the Swahili language.

Kenya: The Toyi-Toyi

The **toyi-toyi war dance** dates back to the Mau Mau rebellion of Kenya, which protested against the English colonists. It was a way for the Kenyan people to unify themselves. As one expert explained,

> Toyi-toyi unites those who share a common belief and can be either constructive or destructive. It is charged with emotion, from joy to despair. Toyi-toyi can be a fight to the right for life, or the jubilant dance of celebration. Those that march may not have money and may not have guns, but this is as powerful a weapon as any. (Nevitt, n.d.)

The toyi-toyi is a dance of unity, and it is believed that it gets its power from the number of people who unite as they dance it. The dance action is a cross between a march and a jog, as dancers elevate their knees high. Their fists are raised in the air, as they demonstrate a jabbing motion with the right hand, mimicking the motion of a warrior with a spear. The toyi-toyi is also accompanied by chants. The leader calls out the world *amandla*, which in the Xhosa and Zulu languages means "power," and the crowd responds with *awethu*, which means "to us." This dance was instrumental in the Mau Mau fighter's protest in Kenya and in political rallies in South Africa to protest apartheid.

South Africa

The natives in South Africa were hunters, gatherers, and herders who followed game or moved their herds from pasture to pasture as the weather permitted. In the fertile regions, where there was adequate rainfall, farming communities took root. The Indigenous names for these people were the San (gatherers) and the Khoikhoi (herders), jointly known as Khoisan. When the Europeans arrived in the 1500s, they referred to the hunters and gatherers as Bushmen and the sheep and cattle owners as Hottentots. The French, English, Dutch, Portuguese, and German people filtered into South Africa in the 1600s. The Dutch and the English colonized the land in the 1800s. The discovery of gold and diamonds sparked wars—namely,

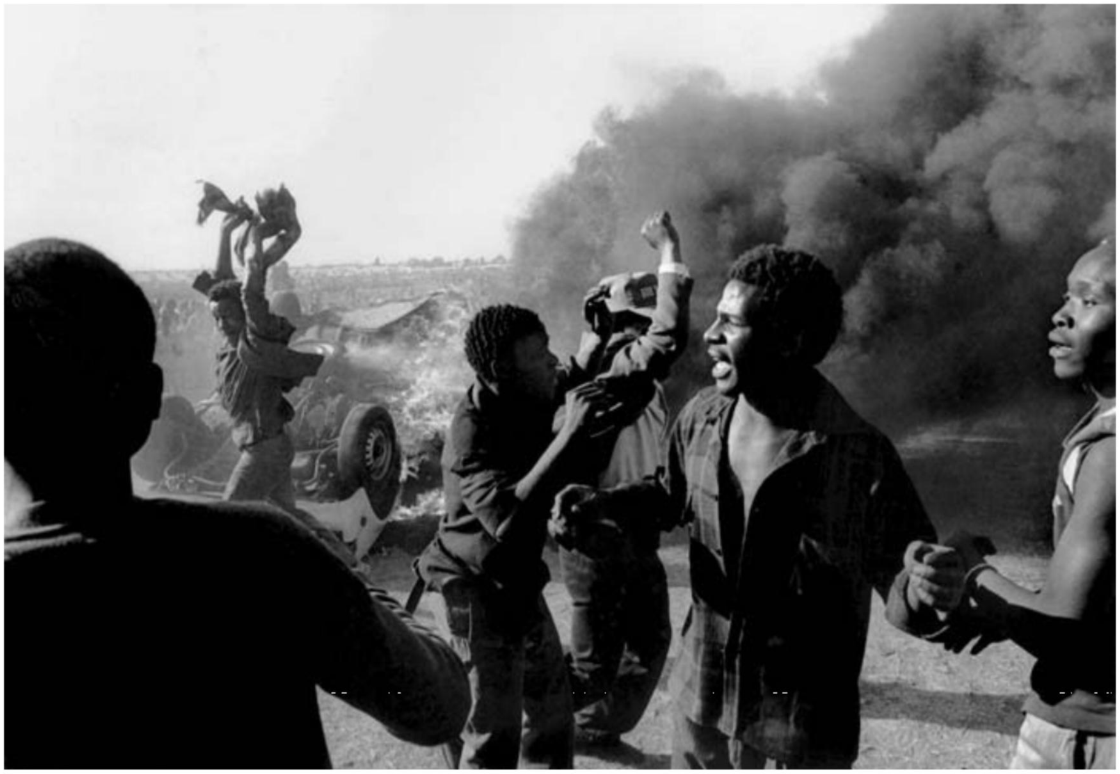


FIGURE 4.9 Anti-apartheid movement, 1965–1980.

the Boers War—as the English invaded Dutch territory to access the diamonds. The Dutch, whose political group was known as the Afrikaner National Party, took over the region in the 1940s. In 1948, they established a system of laws for official racial segregation, known as **apartheid**. These laws influenced every aspect of social life. Interracial marriages were against the law, and some jobs were exclusively for "Whites." People were classified into three categories: Black or African natives, colored or mixed blood, and White of Northern European descent. The Native Africans created a series of "homelands" starting in 1951. These were independent states where the Africans lived with the hopes of creating their own set of laws away from the discrimination of apartheid. But choosing to live in a homeland also meant that they lost citizenship in South Africa. In the 1960s, Africans started to rebel against the racism. The Dutch government responded by creating an even stricter "grand apartheid." It gave the authorities the right to administer penalties of fines, imprisonment, and beatings for protesting or disobeying the law.

Nelson Mandela was one of the key figures in the fight against apartheid. Having studied law in college, he knew there was a possibility to reform the unrest among his people. He was the lead member of the **African National Congress**, which was opposed to the White minority rule. Mandela was arrested in 1962, and in 1964, he was convicted of treason. He was imprisoned for 27 years. Still, he became an international figure in the resistance to South

African racism and was finally released from prison in 1990. He helped to form a new multiracial democracy and worked with President F. W. de Klerk to abolish apartheid. Together, they received the Nobel Peace Prize in 1993. Nelson Mandela was elected president of South Africa in 1994 and served until 1999. When the newly elected president Nelson Mandela stood before supporters and declared that they were "free at last," the crowd broke out into the toyi-toyi, and Mandela jubilantly joined them in the dance. Mandela's dedication to ending apartheid eventually led to the creation of a better and more just society.

Desmond Tutu

Desmond Tutu, an archbishop of the Anglican Church in South Africa, was also instrumental in the fight against apartheid. He blended his understanding of the African philosophy of **ubuntu** with Christianity to educate the people of South Africa in hopes of bringing about a more humane society. The concept of *ubuntu* reflects the humanitarian ideology of treating others with respect. The qualities of *ubuntu* are demonstrated in a person who is friendly, hospitable, generous, gentle, caring, and compassionate while being open and loving. According to Tutu,

> People with ubuntu are approachable and welcoming: they are not threatened by the goodness in others because their own esteem and self-worth is generated by knowing they belong to a greater whole .... "I am human because I belong." Put another way, "a person is a person through other people," a concept perfectly captured by the phrase "me we." We need other human beings in order to be human. (Tutu, 2007, p. 3)

Ubuntu expresses the unity of the human spirit. The way to survive is supporting each other, understanding and embracing our differences, and recognizing our similarities.

Dance in South Africa: Gumboots

The difficult living situation of non-Whites in South Africa led to the creation of many dances, many of which were meant to help release frustration. The **gumboots dance** was developed by oppressed gold miners in South Africa in the early 1900s. The invasion of the Europeans and thus the lack of good farmland caused poverty among the Africans, so they found work as laborers for the Europeans. The discovery of gold and diamonds created a need for laborers, and multitudes of African men found work as miners. Gold ore was quickly exhumed from the top layers of the earth and digging shafts into the ground was necessary to keep production going.

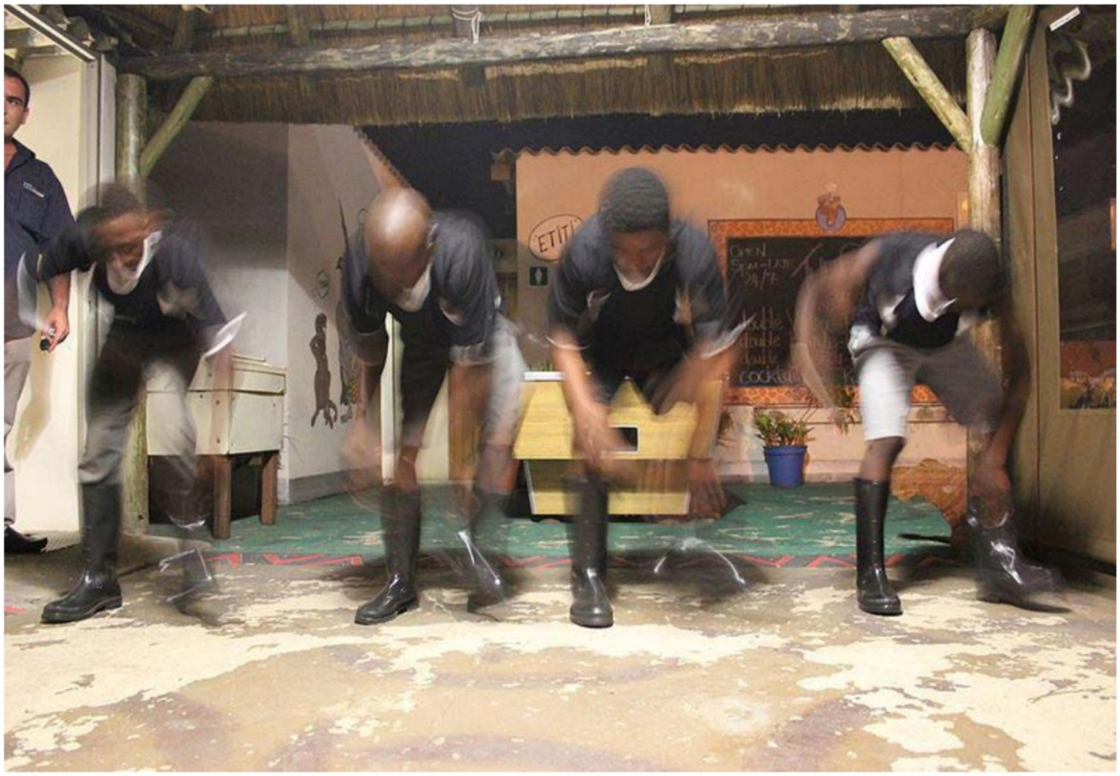


FIGURE 4.10 Gumboot dancers use rhythmic stomps, claps, and whistles to communicate.

However, the deeper the miners dug into the earth, the worse the working conditions became. For example, the mines would fill with water, and the miners began to develop foot infections. Still, it was cheaper to provide the miners with Wellington boots, or gumboots, to prevent foot infections than it was to drain the mine properly. The miners were forced to work in hot, humid conditions in almost complete darkness, and they were forbidden to speak, so as a means of communication, they created a type of Morse code using stomps, slaps, and whistles to send each other messages. This language developed into a dance and was used as a form of entertainment during their free time.

Uganda

When Europeans divided up the various areas in Africa, they were not always conscientious of the fact that many different, sometimes feuding, tribes could be residing within their new boundaries. Within the borders set up by the British colonists in Uganda, many different ethnic groups, with very different political systems and cultures, were forced to live together. After Uganda gained independence from the British in 1962, the diversity and clash of ideas made it difficult to establish a working government. **Benedicto Kiwanuka** became the first chief minister of the Democratic Party. In the mid-1960s, the people wanted a loose federation of tribal-based local kingdoms, but in 1966, **Milton Obote** suspended the constitution and assumed all government powers, proclaiming Uganda a republic and abolishing traditional kingdoms. In 1971, Obote's government was overthrown by a military coup led by Idi Amin, who dissolved the parliament and gave himself absolute power, converting Uganda into a dictatorship. Under his rule from 1971 to 1979, hundreds of thousands of Ugandans who opposed his government were killed. The Acholi and Langi ethnic groups were major targets of Amin's persecution because they backed Obote.

Many fled to Tanzania to avoid serious harm. The Ugandan refugees, along with the Tanzanian Army, eventually waged a war of liberation against Amin's troops. On April 11, 1979, the capital city of Kampala was captured, and Amin fled. An interim government was formed by the Uganda National Liberation Front, with a series of leaders ruling until December 1980, when Milton Obote was elected president. However, during his presidency, guerrilla warfare began to take place in the region, and many suffered human rights abuse. Then Yoweri Museveni took over as president in 1986. He was reelected on February 18, 2016, for another 5-year term. Then in December 2017, the Parliament of Uganda passed a bill amending the constitution to remove the age limit to hold the office of president, and Museveni signed it into effect. The bill also extended the term limit from 5 years to 7 years and restored the 2-term presidential limit, which had been removed in 2005.

Civil War in Uganda

The unrest in Uganda erupted into a civil war between Uganda's government and a group of insurgents called the **Lord's Resistance Army** (LRA). This war began in the 1980s and continued to cause unrest until 2011, when the president of the United States of America, Barack Obama, deployed special operations forces to assist African Union soldiers in fighting the Lord's Resistance Army. The LRA has since been considerably degraded and is no longer a relevant threat.

When Yoweri Museveni took power in 1986, the socioeconomic, political, and military powers were concentrated in the south. Meanwhile, those residing in the north of Uganda faced squalid living conditions and

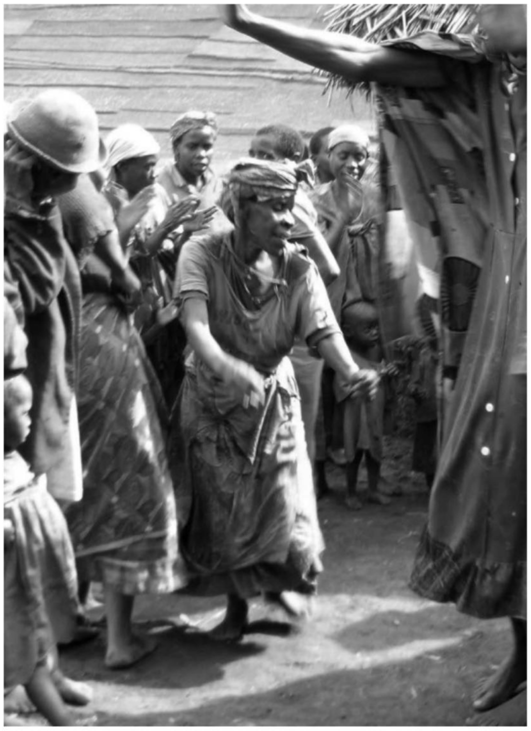


FIGURE 4.11 People dancing in a Batwa village in Uganda.

limited economic possibilities. As the northerners felt perpetually exploited, hungry, and unsafe, insurgents began to organize a rebellion. **Joseph Kony** is the leader of the LRA. He claims to be a Christian fighting for a theocratic government based on the Ten Commandments (Snow, n.d.). He has abducted children to fight for him in his army, usually killing their families so that they have no place else to go. He uses torture techniques and brainwashing to train the young soldiers. Girls who are abducted are used as sex slaves for the officers, and by impregnating them, the officers are able to ensure that the girls will not leave and abandon their babies. President Museveni has established forced settlements, or refugee camps, surrounded by chain-link fences that are topped with barbed wire so that abductees who wish to flee the LRA have somewhere to go. Museveni has claimed that the government is providing protection from rebel forces. Still, in these camps, simple huts are the only shelter; there is no running water or electricity, and disease has had severe effects on the community.

Many of the child soldiers who were rescued from the LRA were placed in these camps and rehabilitation was attempted. However, it is customary for the Acholi people to avoid talking of traumatic experiences because there is a superstition that talking of trauma will cause it to return. Therefore, the Western process of psychoanalysis is highly difficult to employ. So, one of the rehabilitation techniques was to use music and dance as therapy. The 2007 documentary film *War Dance* chronicled the process of teaching the Acholi traditional dance to these children. The children of the Patongo Internally Displaced Persons Camp were invited to compete in the National Music Festival in the capital city of Kampala. Participating in dance helped the children disengage from their traumatic memories and allowed them to find hope for the future.

Bwola

The **Bwola** is the Acholi traditional royal dance. It is performed in a series of circles, with the main drummers in the center, and the girls or women in a circle directly around them; the boys or men form the outside circle. In this dance, an undulating head and neck, along with a shaking of the shoulders and a bouncing of the hips, accompany a rhythmic stomping of the feet. The boys or men are more energetic, as they jump into deep squats in the outermost circle. This dance represents the unity of the tribe and each person's place within it. The circle represents the fence that surrounds the palace court. For the children of Patongo, the royal circle dance provided a moment to imagine a better time in history when a benevolent ruler frequented the royal palace.

Dingi Dingi

The **dingi dingi** dance is performed by young girls and is meant to imitate the movements of birds. In it, the switching of a dancer's weight from foot to foot to a happy rhythm is accompanied by the upper body leaning forward at the waist. Alternate moves simulate a twist, with swishing movements in the hips and shoulders. The *dingi* is danced to attract the attention of boys.

Larakaraka

The **larakaraka** is a ceremonial dance that is primarily a courtship dance. Men and women who are at the appropriate age to marry participate in this ceremonial dance to attract a mate. It is important to be a good dancer in the Acholi tribe because they consider good dancers to be good mates. Therefore, there is a lot of competition during the ceremony for dancers to show off their best moves, styles, and charm.

Haiti

Although Haiti is not located in Africa, many African people were transported to this Caribbean island for slave labor in the 17th century. These people brought their own beliefs and traditions, eventually practicing their **Vodou** and participating in ritual dances in hopes of creating a better life.

Originally called **Hispaniola**, this island in the Caribbean was discovered by Christopher Columbus in 1492 and claimed by the Spanish. When Columbus arrived, the **Taino/Arawak** people occupied the land, living a simple life of farming and fishing. They were befriended by the Spanish and provided their new Spanish friends with gifts of gold. Initially, the Spaniards thought there must be great treasures of gold on the island but soon learned that this was not the case. Eventually, they began to cultivate the land, creating huge plantations

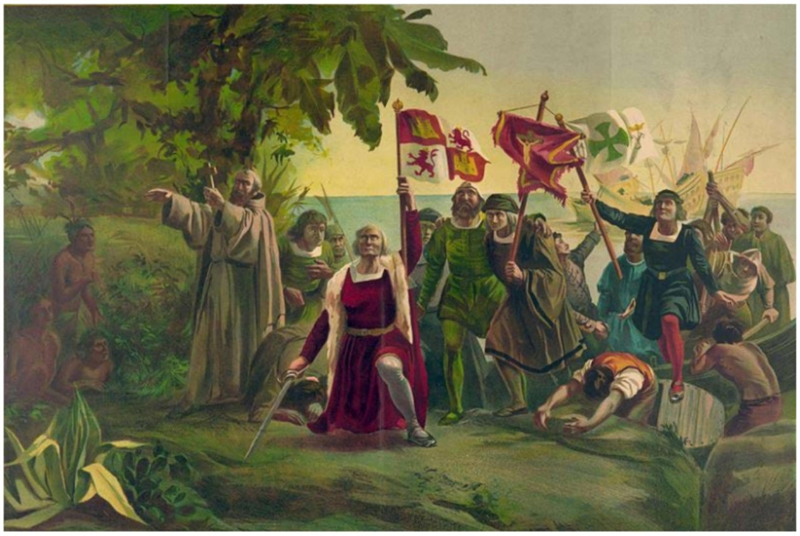


FIGURE 4.12 Christopher Columbus discovers Hispaniola.

while using the Taino/Arawak people for labor. The working conditions were extremely harsh, and by the mid-17th century, the Indigenous population had dwindled considerably. To replace the Indigenous labor, the Spaniards brought slaves from Africa, beginning as early as 1508. After a while, the Spanish realized that agriculture was not a lucrative endeavor and moved on to other prospects. They did, however, keep a settlement in the southeast portion of the island of Santo Domingo, which remains the capital of the Dominican Republic today.

In the 17th century, the European nations hired sailors known as **privateers** to monitor and disrupt the competition from other nations' cargo ships. Eventually, the governments stopped their support of these privateers. Many of the privateers were not ready to give up their exciting lives on the high seas and chose instead to become pirates. A small island off of Haiti, known as **Turtle Island**, became a home base for French pirates. They often sailed to the big island of Hispaniola to hunt. They would cook their kill over an open flame, a technique known to the French as *boukan*. Those people using this process of cooking came to be known as *boukanniers*, or in English *buccaneers*, another term used for pirates. Over time, the pirates settled in Hispaniola and became farmers. They requested that the French government send them citizens, preferably women, to help populate the island. The government, seeing an opportunity, emptied their prisons of women, sending them to the island of Hispaniola (Corbett, 1999). Eventually, the Spanish ceded the western portion of the island to the French with the Treaty of Ryswick in 1697.

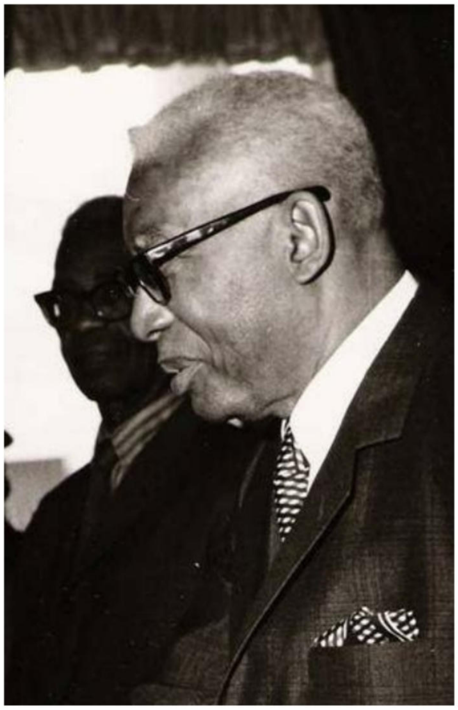


FIGURE 4.13 Haitian president François Duvalier greets David Tercero Castro, a Guatemalan ambassador who ultimately served as the ambassador of Guatemala to Haiti.

The French colony set up plantations, growing sugarcane, coffee, cotton, and tobacco. It became one of the richest colonies of its time. However, the colony was also known to have the most brutal slave owners, who inflicted severe punishment for minor offenses. Within 100 years of colonialization, the slave population had grown to 500,000, outnumbering the free people 10–1. Inspired by the French Revolution, a Haitian revolt ensued. The uprising began in August 1791 and was initiated by a Vodou priest named **Dutty Boukman. Toussaint Louverture**, an educated former slave who had studied the tactics of Julius Caesar and had superior organizational skills, became commander and led the rebel army (Raum, 2012). The conflict continued for 13 years. Napoleon sent troops in 1802 but was defeated. On January 1, 1804, Haiti was proclaimed the first Black nation governed by people of African descent.

A turbulent political history filled with corrupt, power-hungry leaders caused the decline of the nation. Haiti remains one of the poorest nations in the world. **François Duvalier**, otherwise known as Papa Doc, proposed that he would work to help the poor, but when he assumed a dictatorship (1957–1971), he imposed strict rule and assassinated anyone who opposed him. Papa Doc was a practicing Vodunist, his *loa* was the **Baron Samedi**, the guardian of cemeteries and messenger foretelling of death. When Papa Doc died in 1971, his son **Jean-Claude Duvalier** (Baby Doc) inherited the leadership position and continued the policies of the dictatorship. In 1986, the people of Haiti revolted, and Jean-Claude fled to France. The political disarray continues to this day, despite the assistance the United States has offered. From 1915 to 1934, the U.S. military occupied Haiti, improving the infrastructure and offering some semblance of order.

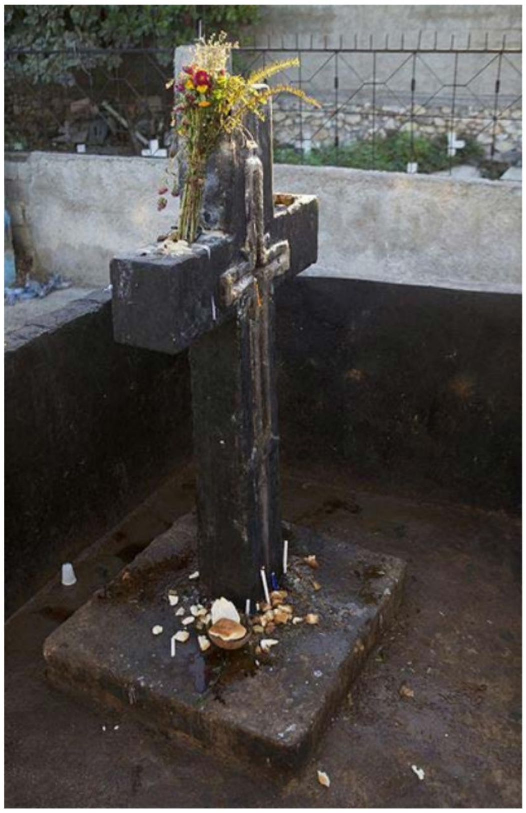


FIGURE 4.14 Baron Samedi's cross at the cemetery in Port-au-Prince, Haiti. The Baron is the head of the Guede family of *loa* in the Vodou religion. The cross was destroyed in the 2010 earthquake but was reconstructed prior to the Guede religious holidays.

In 2010, an earthquake devastated Haiti. The world came to the rescue, donating a staggering $13 billion to relief funds. The Red Cross does have a report listing the improvements and expenditures, but many of the other organizations that offered aid used a good portion of the money to fund the research and business expenses of the administrators. A small percentage of that money is actually allocated to directly aid victims.

Haitian Vodou

Vodou is a Haitian religion rooted in African religions and brought to Haiti from Yoruba and the Congo. The word *vodou* means "spirit" or "deity," and the main belief of the Vodou religion is that everything is spirit. Humans are spirits who live in the visible world, yet there is an invisible world that is populated with spirits, angels, and ancestors called **loa. Bondye** is the supreme creator and relies on the *loa* to intercede in human affairs. The Vodunist's

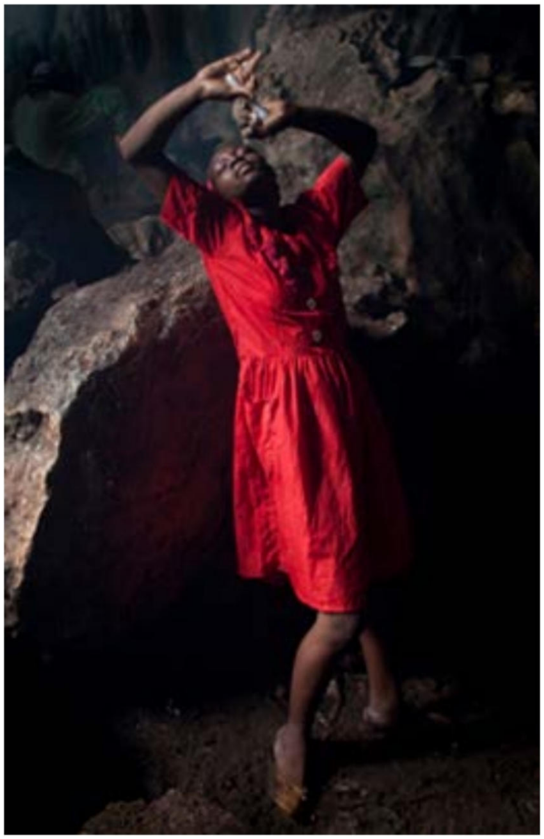


FIGURE 4.15 Vodou dancer in Haiti, Les Stone.

primary goal is to serve the spirits in exchange for good health and a good life, as well as protection. Like the religion of the Yoruba, there are many spirits associated with certain emotions and attitudes.

Vodou Rituals

Rituals are conducted by offering prayers and gifts to the spirits. At these ceremonies, if the *loa* are pleased, they will possess the devotees and show themselves through gestures and actions. These trance dances bring messages and are intended to create change and heal the community. Each person is said to have a personal *loa* that represents the essence of their soul. **Damballa** is one of the oldest *loa*. When Damballa possesses a devotee, the processed person falls to the ground and slithers like a snake. It is believed that Damballa is so sacred that he must be covered with a sheet. Other participants in the ritual shake a sheet over the possessed to give protection and circulate the air. Damballa is associated with St. Patrick, who drove the snakes out of Ireland. Baron Samedi is a *loa* who displays his lavish sense of excess and represents resurrection and death. He is portrayed as a character in a top hat and tails, wearing dark glasses, smoking a cigar, and drinking rum. His movements are disruptive and obscene, using sexual hip-grinding movements known as **banda** (Dunham, 1969). He speaks in a nasally voice, telling nasty jokes and exhibiting outrageous behavior. The Baron Samedi is thought to possess devotees to set their inhibitions free. Baron Samedi is also known as the grave digger and ushers people to their death. At the same time, he can be a healer, curing the sick and refusing to dig the grave. This act of ritual possession enables devotees to explore their deeper emotions in an effort to connect with the spirit and gain a better understanding of the life they live.

Summary

In the times before colonization, dance in the African cultures served as a way to honor the gods and help them understand life. Trance dances allowed the believers to surrender to the movement and gain a deeper sensation of inner truth by experiencing a sense of spirit. With the influence of European colonization and exploitation, the focus of dance changed. It provided a means of communication and psychological release. Many of the ritual dances influenced a new genre of secular dances used for social purposes and entertainment. The gold miners' stomping of the gumboots created a Morse code, fulfilling the need to know that one is not alone. The bonding of toyi-toyi dancers to protest apartheid demonstrated the strength of community. Through the powers of music and dance, creating an escape from the memories of traumatic experiences aids in the healing process of the child soldiers of Uganda. Teaching them about their culture and encouraging them to feel proud is a means of rehabilitating the psychologically damaged children. The understanding that people are dependent on each other to survive is reflected in the principles of *ubuntu*. Dance unites people in a positive way and allows them to feel for that dancing moment that they belong.

Key Terms List—Chapter 4

Order of Primates
Bipedalism
Matriarchy
Exogamy
Patriarchy
Trance Dances
Social Dances
Hot Deities
Cool Deities
Complementary Opposites
Possession Dances
Sango
Bata
Osun
Egungun
Efiki
Abasi
Ndem
Nkuho
Mau
Jomo Kenyatta
Apartheid
Nelson Mandela
African National Congress
Desmond Tutu
Ubuntu
Gumboots Dance
Toyi-Toyi War Dance
Benedicto Kiwanuka
Milton Obote
Lord's Resistance Army
Joseph Kony
Bwola
Dingi Dingi
Larakaraka
Hispaniola
Taino/Arawak
Privateers
Turtle Island
Buccaneers
Dutty Boukman
Toussaint Louverture
Francois Duvalier
Baron Samedi

Jean-Claude Duvalier
Vodou
Loa
Bondye
Damballa
Banda

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Chapter 5

African Influence on American Dance

CHAPTER OUTLINE

- African Dance
- Slavery in North America
- Dancing on the Plantations
  - The Buck and Wing
  - Jig
  - Cakewalk
  - Ring Dance
  - Juba
  - Special Occasion Dances
  - Sacred Dance
- Minstrel Shows
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  - Tap Dancing
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  - Flash Act
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- Cotton Club and Savoy Ballroom
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African Dance

The African people believed that the rhythm of life resonated deep within their spirits, and they sought to express their understanding of life through music and dance. As they were transported to different parts of the world during the slave trade, music and dance were things they carried inside them to remind them of their roots and their homeland. The African diaspora, transporting the native Africans from their homeland and dispersing them to non-African lands, began as early as 1441, when the Portuguese began the slave trade as an element of national commercial expansion (Redding, 1950). The Atlantic slave trade, now known as the "Old Diaspora," reflects the transport of Africans against their will and examines the brutality of slavery, racism, and domination, along with the resilience and power of a culture to survive in spite of the difficulties. Slavery involves powerless victims of bondage forced into labor for fear of punishment or death. Racism uses colorism to persecute, degrade, and dominate people based merely on the darkness of their skin. Resiliency among the African people is demonstrated in their ability to rise above the oppression and use their talent, compassion, and intellect to survive and thrive in a hostile environment.

At the end of the 16th century, hundreds of thousands of Africans were kidnapped and shipped to the West Indies, particularly to the island of Hispaniola, or what is now known as Haiti (Franklin, 1969). And by the 17th century, the slave trade reached the North American continent.

FIGURE 5.1 Hip-hop dance has been influenced by early African American dance styles.

Slavery in North America

Slaves were bought from slave dealers in Africa, both Black and White, who had captured prisoners of war or abducted Africans for the sole purpose of selling them as commodities. These captives were taken to "**slave factories**," or a holding pen near the water, to wait for the arrival of ships that would carry them to the New World. The journey across the ocean could take from 2 to 4 months, and the conditions on most ships were horrible. Overcrowding in the hold, below deck, along with the stench of body odor and excrement made breathing almost unbearable. Enslaved men were shackled below deck, while the women were allowed to roam free, but they were, therefore, vulnerable to the sexual pressures of the sailors. There were tremendous death rates from disease, filth, and suicide (Emery, 1972). However, dancing was used on some ships as a form of exercise. The enslaved who had been exercised looked healthier, and, therefore, could be sold for higher prices. After the morning meal, the enslaved were brought up from the hold and a ceremony known as "dancing the slaves" was held. The sailors would beat a drum or play instruments such as the fiddle or the bagpipes, and the slaves were forced to dance. If they were not active enough, they would be flogged with a cat-o'-nine tails. In Africa, dancing had been part of everyday life, whether it was for religious purposes or entertainment. It was seen as a way to connect with the spiritual world and to call upon the ancestors to grant favors and answer prayers. But on the passage to the Americas, it evolved into something new: it literally became a means of survival.

When the enslaved arrived in America, they were sold to plantation owners and put to work in the fields. This kind of labor is what many had done in their native land, but now it was under the oppressive hand of an owner. In the early 1600s, when the enslaved first arrived in what is now the United States, they were treated the same as White indentured servants. After they had served an established length of time, or had converted to Christianity, they were released. But with time, this proved to be uneconomical. In 1705, Robert Beverley published *History and Present State of Virginia*, where he made a distinction between servants and the enslaved. He stated that because slaves were Black, their service should be for life, while indentured servants, who were White, should serve only a few years, according to the custom of the country (Beverley, 1705, p. 35). The Negro was to remain in official bondage for 160 years. Naturally, rebellion occurred, as the enslaved attempted to escape this cruel bondage, and they would often kill anyone in their way. Thus stringent laws were created to keep order. White plantation owners feared that the enslaved were communicating through drumming, so drums were prohibited. But the enslaved learned to create rhythms using their bodies, using techniques such as hand clapping and stomping the earth.

Dancing on the Plantations

Although drums were forbidden in most places, some plantations still allowed them. Some masters also allowed dances, and on occasion, the masters would call upon the slaves to entertain at the big house, or the plantation owner's residence. The buck, pigeon wing, jig, cakewalk, ring dance, juba, quadrilles, cotillions, and reels were the popular dances on the plantations, which were performed at parties for entertainment. There were also dances that were performed for special occasions. There were seasonal dances, such as the corn-shucking and quilting dances, wedding and funeral dances. Dancing was also promoted in some instances because the slave owners found it would soothe the souls of the enslaved. When one plantation owner was having trouble with his slaves, he provided drums and fiddles and encouraged them to dance. He found that the ill temper of the enslaved disappeared, and the enslaved worked more efficiently and were happier overall (Emery, 1972, p. 92). Even though the church tried to stop dancing, naming it a "sin," the slaves performed sacred dances rooted in African tradition, like the ring shout and "ecstatic possession" dances.

The Buck and Wing

The **buck and wing** started out as an improvisation of stomping and shuffling steps, which were performed by the slaves to entertain at parties for the plantation owners. The idea was to get the White folks to clap, laugh, and have a good time. The more tricks and fun the dancer had, the better. The pigeon wing imitated bird movements by flapping arms and adding fancy jumps and hops, along with birdlike neck movements. Together, these dances developed into the buck and wing, or what we know today as time steps, and a sliding jump, where one pushes one or both feet out to the sides, and then they land together.

Jig

The **jig dance** was a competition dance, with the idea of moving the feet quickly to imitate the sounds of a snare drum. Usually, the back was held straight because often the dancers would balance a glass of water on their heads while dancing, trying to not spill even a drop. The hips, knees, and feet were very articulate, and flashy turns were performed for excitement. Slave owners would arrange jig contests with other plantations, which would usually take place in the slave's quarters. The winner was determined by the fastest feet and the fanciest tricks.

Cakewalk

Another contest dance that was performed was the **cakewalk**. Sometimes plantation owners just had their slaves compete against each other to see who the best cakewalk couple was. This was also a popular dance at harvest festivals; here, slaves would compete against the slaves of other plantations. The idea was to keep the back straight and perform interesting walking patterns while strutting and smiling and throwing in kicks now and then. The prize was a cake, donated by the master, and most of the time, it was made out of cornmeal and decorated with cabbage leaves (Emery, 1972, p. 91). The enslavers were delighted to see the slaves strutting so straight, thinking they were emulating the stature of their owners. But in actuality, the Blacks were imitating and making fun of the pretentious attitudes of the Whites at their exclusive balls.

Ring Dance

In the **ring dance**, as the name suggests, the dancers formed a ring or circle while singing, clapping, shuffling their feet, and animating their whole body. This dance was done by the slaves at harvest time. It was a way to celebrate and give thanks for a good crop. It usually took place on a Saturday evening, and everyone brought something to eat to the celebration. They sang and shouted all night. Then when the sun came up, the dance began and continued for a couple of hours.

Juba

Another dance that was popular among the slaves was the **juba**. This was a competition dance exhibiting a challenge among dancers. One distinct feature of the dance was called "patting juba." The slapping of arms, chests, and thighs, along with stomping and clapping appeared when the drums were prohibited. The participants would form a circle, providing the rhythm with slaps, claps, and stomps. Then one person would step into the circle to show off their best moves and was joined by another dancer who challenged the first dancer's skills. The improvisation of movements to try to outdo one another continued until a dancer got tired or was clearly outdone. Then others entered the circle to continue the challenge. All the while, the outer circle of spectators patted out complex rhythms and sang and shouted.

The most popular juba song goes

> Juba dis and juba dat;
> Juba kills a yaller cat.
> Juba up and juba down;
> Juba runnin all around.
>
> (Wyeth, 1914, p. 62)

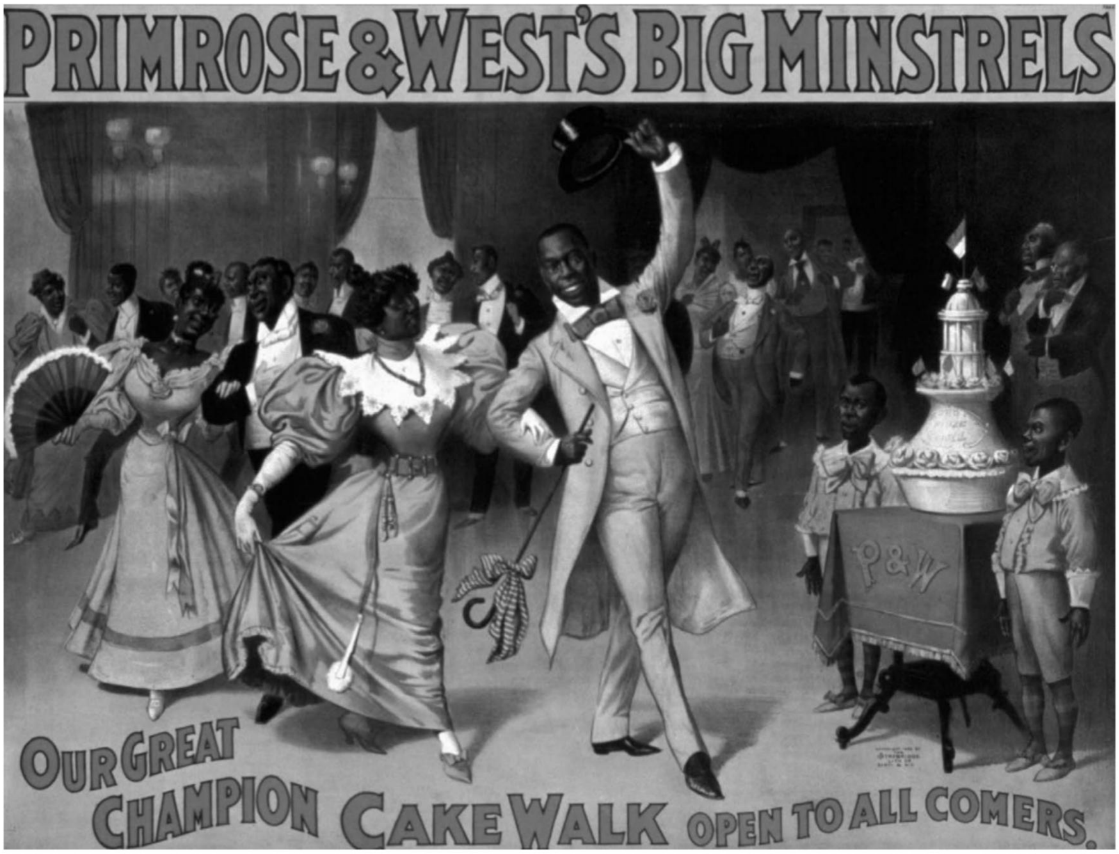
PRIMROSE & WEST'S BIG MINSTRELS
P&W
OUR GREAT CHAMPION CAKE WALK OPEN TO ALL COMERS.

FIGURE 5.2 The cakewalk in minstrel-show style.

The juba is said to have survived in the song and dance called "Hambone," which like the juba, includes body-slapping rhythms.

Dancing on the plantations was not an everyday occurrence. It was reserved to reward good work and good behavior. There are many accounts of slaves sharing fond memories of the celebration of song and dance. These dances took place on Saturday nights because the slaves would have 5-and-a-half work days. Sometimes they would work until suppertime, but after the workweek was done, the dancing began. These events were called "frolics." Some plantation owners didn't allow frolics but would let the enslaved travel to plantations where they were allowed. Most of the dances done at interplantation dances were White-influenced dances, such as figure dances or square dances, quadrilles, and cotillions. But sometimes there were also jig, buck and wing, cakewalk, and juba dances.

Special Occasion Dances

The dances performed at Christmastime were the same dances that were performed throughout the year. The only difference was the tradition of giving gifts. It was a time of celebration, giving thanks unto the Christian God, whom most slaves were converted to believe in.

At cornhusking time, the slaves would often work late into the night husking the corn. Traditionally, they would divide the corn into two piles and have a competition of a sort to see which group finished first. There was a captain of cornhusking who sang to provide the rhythm of the work. The faster he sang, the faster the slaves husked the corn. When they finished, there was a celebration of dancing and singing. They danced the juba and the buck and wing, along with the quadrilles and cotillions. Endurance was the key component in the solo dances because the dancer who lasted the longest was considered the winner. The enslavers encouraged this because it reflected the stamina of the work the slave could do in the field. Meanwhile, the square dances provided a time to socialize and an opportunity to look for a mate.

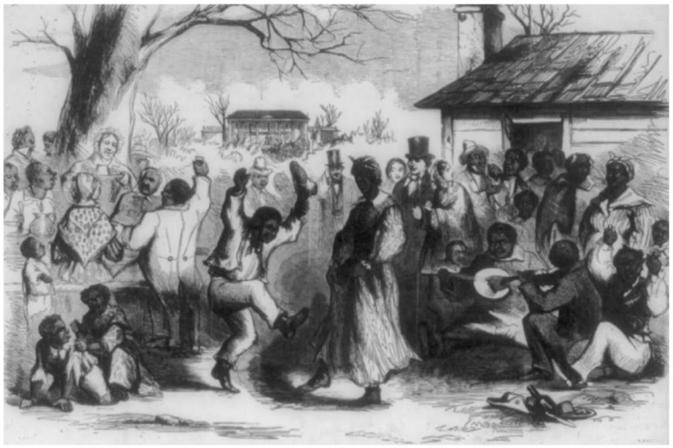

FIGURE 5.3 Plantation frolic on Christmas Eve.

Wedding Dances

When an enslaved man wanted to marry, the first thing he had to do was to get the permission of his master. Then, if he had the approval, he would take his wife to bed and that was considered the bonding act. There was not a church ceremony, but a ceremony was performed that was sometimes called "jumping the broom." The master would hold a broomstick horizontally and the couple would jump over it, one at a time. Sometimes they would jump over it and then jump backward over it. Supposedly, if they would clear the broomstick without their feet touching it, the marriage would be good. But if the feet touched it, there was the possibility of trouble or failure in the marriage.

Funeral Dances

If an enslaved person died, usually the burial was within a day, but the funeral could be postponed until the minister was able to perform the ceremony. In America, the burial would often take place at night, with a procession of friends and relatives carrying torches and escorting the body to the grave. In the secluded Georgia Sea Islands, more of the African traditions were able to survive, and special funeral dances were performed. The friends and relatives would march to the grave beating drums. Then they would circle the grave and lie face down on the ground until the corpse was placed in the grave. The drumbeat would signal the dancers to rise, fall, dance, or sing. The main purpose of the dance was to make a magic circle to surround the spirit of the deceased and keep unwanted spirits out (Emery, 1972, p. 118). It was believed that the deceased could then safely transition to the realm of the spirit world.

Sacred Dance

The sacred dances of West Africa exhibited the possession of spirit within the dancer's body. But for the enslaved person to practice their traditional sacred dances, they had to disguise them within the constraints of the Protestant religion. The drums were not allowed, but the rhythm was created with the instrument of the human body. Shuffling, clapping, and singing provided the rhythmic vehicle to ecstasy, and instead of the possession of Damballa, or any of the other Vodou spirits, it was the spirit of the Lord that they strived to feel and experience.

Ring Shout

In the **ring shout**, the enslaved would sing their praises to the Lord in the Protestant hymns, clapping out a rhythm or sometimes using a **beating stick**, often a broomstick or garden tool, to provide a counter-rhythm as they shuffled around in a circle. Their body movements were minimal, which produced a rhythmic motion close to the core of their being because they knew the original ecstatic movements of possession would not be acceptable to the enslavers. Sometimes, they would close their eyes to be one with the spirit, and other times, they would throw their hands up in the air and look to the heavens while shuffling in the circle and clapping out polyrhythmic music. Occasionally, a dancer would lower themselves to their knees and touch their head to the floor in an effort to be cleansed of sin. The rules to distinguish it as a spiritual dance were that the feet would never cross and could never leave the floor. According to Dr. L.D. Turner, the word "shout" actually comes from the Arabic word "saut," pronounced "shout," which meant to walk or run around the Kaaba or the Islamic shrine (Parrish, 1942, p. 52). The ring shout was a way of releasing pent-up energy and giving praise to the spirit. Still, many of the churches tried desperately to rid the people of dancing, considering it to be a sin.

Minstrel Shows

The **minstrel shows** began as a form of entertainment in the 1830s. White performers would wear black grease-paint makeup and imitate the Negro style of song and dance. Emancipated slaves were fighting for their civil rights, yet racial hostility continued to denigrate people of African descent. The face makeup that darkened skin, enlarged white lips, and exaggerated features became a symbol of racism. The minstrel shows were typically racist and followed a formula of three acts. The first part consisted of a group dance, in somewhat of a burlesque style, and included wisecracks and fun songs. The second part was a comedy routine using clever puns. The last part was a skit that included stereotypical characters, such as the slave, the dandy, the mammy, and the mulatto. After the Civil War ended, Black performers were hired to perform in the minstrel shows, but they were also required to wear grease-paint makeup and play the parts of the stock characters. By 1910, the art form had died out in the professional theaters but was still used across America in amateur venues until the 1960s, when the civil rights movement brought awareness to the inappropriate nature of these shows.

The inspiration for the minstrel shows started as early as the 1700s when the slaves of the North were developing their dancing skills on the streets of New York. At Catherine Market in Manhattan, after the Negros had finished selling their products, they would gather and set down wooden planks called shingles, where they would perform so that bystanders would give them money. However, Negro dancers were not permitted to perform in the legitimate theater until the 1840s. Still, there is reference to a company of Negro actors and actresses who performed in New York City from 1821 to 1823. They were known as the **African Company**. Not much is known about them, but according to records, it appears that they were continually harassed by the police and radical Whites, who finally destroyed their building and caused the collapse of the company (Emery, 1972, p. 180).

Thomas Dartmouth Rice was a White actor who performed an act called the **Jim Crow Dance**, wearing blackface, in the 1830s. This type of performance dominated the minstrel shows. The Jim Crow dance was an imitation of the Negro dances, which included the jig and a shuffle with off-balance turns and jumps. It was meant to imitate the happy, active style of dance that African Americans had developed. It was said to have been derived from the steps performed by an elderly crippled Black man. A poem from *Sketches and Eccentricities of Col. David Crockett, of Tennessee* emits the essence of the style:

> My old misses long time ago
> She took me down de hill side to jump Jim Crow;
> Fus 'pon de heel tap, den 'pon de toe,
> Eb'ry Monday morning I jump Jim Crow.
> Oh lord, ladies, don't you know
> You nebber get to Heben till you jump Jim Crow.

Another famous minstrel dancer was a Black man named **William Henry Lane**. He was born a free man but adopted the name Master Juba after the juba dance. He was an excellent jig dancer and had the opportunity to compete against a White minstrel dancer named Master John Diamond, who took pride in his skills in the Black style of dancing. A series of dance competitions began in 1844, and it was finally determined that Master Juba was to be given the title "King of All Dancers." In 1845, Master Juba was the first Black man to join a minstrel troupe touring the United States. In 1848, he moved to London and joined a performing group called Pell's Ethiopian Serenaders.

The blackface minstrel shows were the first indigenous American musical theater (Jonas, 1998, p. 171). This ultimately led to the development of musical theater, and the first musical to provide the opportunity for Blacks to perform professionally on stage was *Uncle Tom's Cabin*. It was staged in 1852 and was based on the novel by Harriet Beecher Stowe. *The Creole Show*, produced in 1889, was another musical that had an all-Negro cast and was said to be the first major production to omit blackface makeup. It did, however, follow the traditional minstrel format but also included 16 chorus girls, and the show finished with a grand cakewalk.

Breaking Down Stereotypes of the Minstrel Show

In the minstrel show, the formula was set using stock characters who displayed the racist views of the American Whites. Therefore, if Blacks wanted to perform in minstrel shows, they had no choice but to participate in the ridicule of their own race and culture. However, when Blacks started to create their own entertainment for vaudeville, they could reinvent their position in the theatrical tradition and break down racial stereotypes. While Blacks were often portrayed as unintelligent by racist Whites, the precision and the wit displayed in the vaudeville acts expressed a clever intelligence that was apparent to any audience member with an open mind. Vaudeville showed the Negro in a different light and helped disprove some of the common stereotypes about African Americans. It, therefore, can also be seen as the beginning of breaking down American racial barriers.

Tap Dancing

Tap dancing developed on the minstrel stage. It was a blend of the Irish jig, the English clog, and the African American juba. The rhythms were expressive, and the dancing was entertaining, providing a perfect fit for vaudeville and the musical theater genre. In the early 20th century, Americans craved lively song and dance entertainment. Tap dancers created different steps through improvisation and hosted challenges in an effort to dazzle the audience by outdoing each other. Tap dancers would develop new steps by listening for interesting rhythms in music, and they would work to create these rhythms using stomps, shuffles, slides, taps, hops, holds, and anything else they could think of. Often, tap dancers would gather on the streets or at taverns or clubs to display what they had created. This soon evolved into competitions or challenges. As different styles of music developed, different styles of tap dancing evolved. The hoofers were active and rhythmic, the flash act was exciting and acrobatic, the soft-shoe was smooth and easy flowing, and the class act was elegant and romantic.

By the 1920s, tap dancing was all the rage. There were multitudes of tap dancers, but the best of the best could be found in New York. The most popular happening place to find excellent tap dancers was at the Hoofers Club in Harlem. The hoofer's style was to concentrate on the percussion of tapping without other dance influences or upper body movements. It was all about the rhythm. John Bubbles and Bill Robinson were among the best, and it was said that they could really "lay down some iron." Young, ambitious tap dancers would keenly watch the greats perform, and that is where the art of "stealing steps" was perfected. If one were clever enough to figure out those exciting moves, one could take them, add nuances, and make them one's own (Frank, 1994, p. 94).

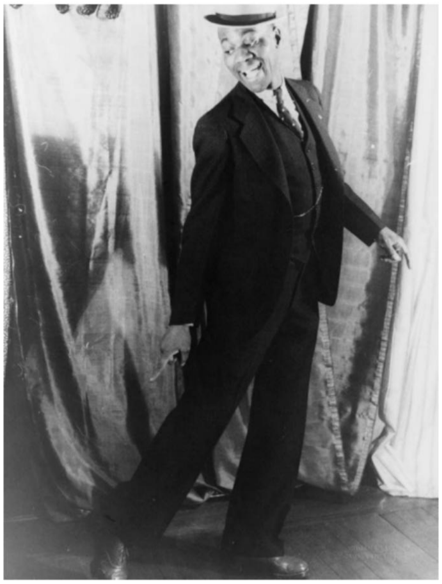

FIGURE 5.4 Bill "Bojangles" Robinson, tap dancer.

Bill "Bojangles" Robinson

Bill "Bojangles" Robinson was one of the greatest tap dancers of all time. He had the cleanest taps and could make the most complex steps look easy. He could also pull off the easy routines by using his charm and charisma to make it more entertaining. It seemed like his taps never stopped; he was always moving. He starred at the Cotton Club and in Broadway shows, vaudeville, and Hollywood movies. Meanwhile, he also appeared in benefit performances. Sometimes, he would have a couple of gigs a day, but he loved to dance, so he was happy to be so busy and successful.

Flash Act

The **flash act** was a style of tap dance that was, as its name suggests, exciting and flashy. The style originated with the Berry Brothers. As one critic explained, "The Berry Brothers were masters of the 'freeze and melt,' the sparkling contrasts between posed immobility and sudden flashing action" (Frank, 1994, p. 155). Two of the brothers, Ananias and James, had started touring the church circuit in the 1920s, modeling their act after a famous group called Williams and Walker. The Berry family had migrated to Hollywood, which allowed the Berry brothers to take their place and become well-known entertainers. By the 1930s, they had hit the big time and were performing at the Cotton Club and various New York venues. Later, after Ananias got married, Warren, the youngest brother, learned his part and continued the act with James. But Ananias's marriage didn't last, so the three brothers formed an act. Their act consisted of the Cakewalk Strut, a hat-and-cane routine, a bit of acrobatics, and some jokes and songs. Every movement was precisely timed in syncopated rhythm, making it a magically delightful piece of entertainment. The act can be seen in the movie, *Lady Be Good* from 1941.

At the Cotton Club, one of the flash acts that thrilled the audience every night was the Nicholas Brothers. They were just a couple of kids, but they danced with clarity and confidence, dazzling all with their charisma and flashy acrobatic moves, which they incorporated into their tap routine. When the Cotton Club closed, the Nicholas Brothers continued to perform on Broadway and in London shows. They also appeared in many Hollywood movies, including *Down Argentine Way* and *Tin Pan Alley.*

Soft-Shoe

The **soft-shoe** is a dance done in 4/4 time, which expresses an easy flowing feeling. When it was first developed, it was done in shoes that didn't have metal taps, and sometimes sand was sprinkled on the floor to create a special crunching sound. The idea was to make this dance look easy by producing a fluid style and clean, precise moves. Cholly Atkins and Honi Coles were famous for their signature routine, which included a slow soft-shoe. It was a 12-minute act, which began with an up-tempo "get-on." Then they would break the tempo to half time, bring in a song, and do a jazz dance routine, followed by some rhythm tap. Then there would be another song, a couple of one-line jokes, and then the very slow soft-shoe. The remarkable thing about this soft-shoe was that it was extremely slow, requiring perfect balance, and the two men were perfectly in synch. This produced a captivating dreamlike quality, as they exhibited their charm and charisma to engage the audience. Finally, Honi would end with a solo, only to have Cholly slide in front at the end to take his bow.

Class Act

The style of tap dancing known as the **class act** was, as its name suggests, a very classy and aesthetic form of entertainment. Two or sometimes three dancers would comprise the act and perform identical steps in perfect synchronization. In the class act, "dress was impeccable and each movement a work of art" (Frank, 1994, p. 262). It was often referred to as *picture dancing* because each movement was said to be as "pretty as a picture," and if one took a picture of the act, the dancers would be in the exact same position. Coles and Atkins comprised one famous class act, and perhaps the most famous class act was that of Fred Astaire and Ginger Rogers.

Astaire was inspired by the great tap dancer Bubbles. He also had the influence of classical ballet, which helped him developed a tap-dance style that was smooth and elegant. Astaire had a successful career on Broadway as a musical comedy star but decided to move to Hollywood in 1933. It was there that he revolutionized the Hollywood movie musical. Astaire and his dance partner, Rogers, became the quintessential romantic couple, performing their precision class act with a graceful style. Some of the movies in which they displayed their elegant tap-dance style include *Flying Down to Rio*, *Roberta*, *Top Hat*, and *Swing Time*.

Cotton Club and Savoy Ballroom

The Cotton Club was one of the most popular spots in the uptown district of Manhattan, known as Harlem. The club was located on 142nd Street and Lenox Avenue and was undoubtedly the hottest nightclub from 1923 to 1936. As one historian explained, "If you were White, it was the place to go. If you were Black, it was the show to be in" (Frank, 1994, p. 64). The elite socialites of New York who frequented the club came dressed to the nines in furs and tuxedos. The club came to be owned and operated by gangsters during the Prohibition era. The Cotton Club was a club exclusively for White audiences; Blacks wanting to enjoy a club atmosphere instead attended the famous Savoy Ballroom.

The **Savoy Ballroom** opened in 1926 down the street from the Cotton Club on Lenox Avenue in Harlem. It opened during a period in time known as the Harlem Renaissance in which the African American consciousness began to be expressed by Black artists and writers, such as Langston Hughes and Claude McKay. At a time of segregation between Blacks and Whites, the Savoy opened its doors to a completely integrated crowd. It was the place to go where people of all races intermingled and were able to express their love of music and dance. The dancers were predominantly Black, but Whites who had fallen in love with the emotional expression of this movement style went to watch, learn, and experience this new phenomenon, which came to be known as **swing dancing**. There was no turning back after experiencing a swing out. Swing was exhilarating and practically addictive; it seemed that

Savoy frequenters were always craving more. Big bands like Chick Webb and Count Basie provided fabulous music. The dance space was a block-long ballroom with a wooden floor, which had to be replaced every 3 years because of the wear of constant, energetic dancing.

There was a corner of the Savoy Ballroom reserved for the best dancers called the "Cats' Corner." Couples would compete, challenging each other in **cutting contests**. Dancers would perform one couple at a time to determine the "king" of cutters, and the reigning "king" from the previous contest would perform last. Smooth, fast moves incorporating acrobatics scored more points, and so this form of improvisation led to the development of the fast-paced swing dance known as the **Lindy Hop** (Jonas, 1998, p. 179). It was named after Charles Lindbergh's solo flight across the Atlantic, which was a celebrated event of the time. When a reporter asked Shorty Snowden, a top-notch dancer, what the name of this crazy dance was, he replied, "The Lindy Hop," knowing that it would catch on if it was associated with a popular event. Its name, along with the Lindy Hop movement, will forever depict that era.

Lindy Hop and Swing

The Lindy was a syncopated two-step partner dance, but the highlight was a portion of the dance called the "breakaway." This was when the couples would break apart and perform solo improvisations, keeping time to the swing music. The main point was to dazzle the observers with new fantastic moves and make them look effortless. Then the couple would come back to their syncopated two-step without missing a beat. According to Norma Miller, a regular at the Savoy, "The Beat is what swing dancing is all about. It's perfect attunement

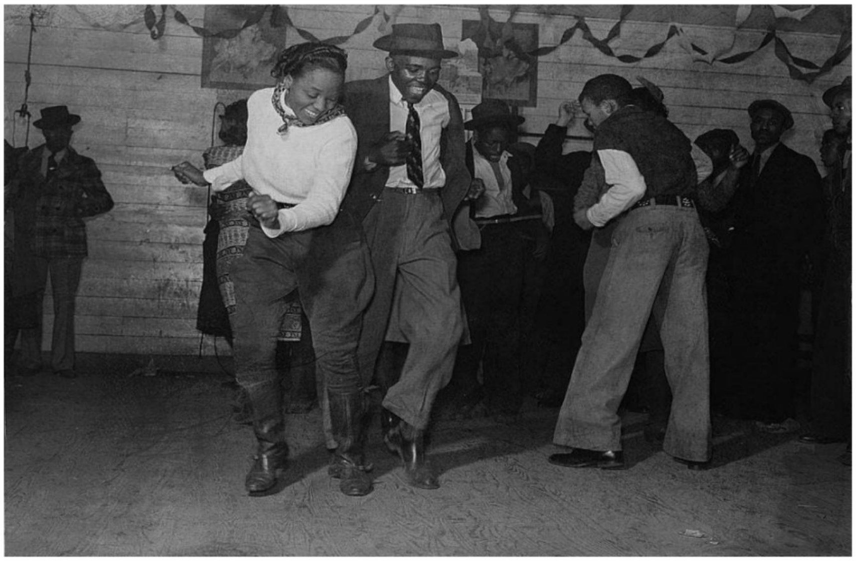

FIGURE 5.5 A couple swing dance at a juke joint, 1939.

between dance, movement, and music. Swing music. There's never been any music so perfectly attuned to what the body can do." In fact, some of the dancers would also improvise with soloist in the band. Lester Young, a saxophone player said, "The rhythm of the dancers comes back to you when you're playing." Dancer Leon James described the improvisational interaction between the dancers and trumpet player Dizzy Gillespie: "Every time he played a crazy lick, we cut a crazy step to go with it. And he dug us and blew even crazier stuff to see if we could dance to it, a kind of game, with the musicians and dancers challenging each other" (Jonas, 1998, p. 179).

One of the bouncers at the Savoy, Herbert White, formed a group of dancers who were there almost every night. He called the group Whitey's Lindy Hoppers. George Shorty Snowden, Norma Miller, and Frankie Manning were among the dancers in this group. Eventually, the group was hired to do professional gigs and perform at nightclubs, and they even toured across Europe, showing off this exciting style of dancing. Whitey's Lindy Hoppers also appeared in the Marx Brothers movie *A Day at the Races* in a crazy dance scene that exhibited their acrobatic **air steps** and swinging moves.

Frankie Manning was credited with being one of the creators of the air steps. These are partnered lifts, where the girls seem to fly over, under, and up into the air effortlessly. They are spectacular and exciting to watch. Frankie described creating and practicing these moves with his partner Frieda Washington: "I would put my arms around her arms, with us back to back, and I would bend down and lift her, and at the same time she would come up off her feet and roll over my back. And she would land in front of me, facing me. And we practiced until we got it down to a point where we could do it every single time and do it on the beat of the music." They had practiced in secret and were finally ready to take it to the "cutting" contest in the Cats' Corner. They were up against Shorty Snowden. Manning recalled, "The music seemed like it was just flowing with her as she flowed across my back. And when she landed, the music just hit like that, right on the beat. And I hugged her, and we did a jig walk backward off the floor. And it seemed like the whole Savoy ballroom, like they were jumping up and clapping hands and just hollering and screaming and carrying on" (Jonas, 1998).

The music was the driving force of the swing dance. Swing rhythm allows for the combination of the improvisations and intricacies of the African dance style and the couples' dances of Europe. The Lindy Hop took flight, and by 1936, White American teenagers were doing their version, called the **jitterbug**. Arthur Murray, a well-known social dance teacher, who had not only franchised many dancing schools but also had a successful mail-order dance instruction business, taught all the popular dances. To the older White American population, the African sensuality coupled with the European touching dances was considered scandalous. But there was no stopping this new movement and expression; swing dance became the fundamental dance style of the era.

Transformation to Professional Dance

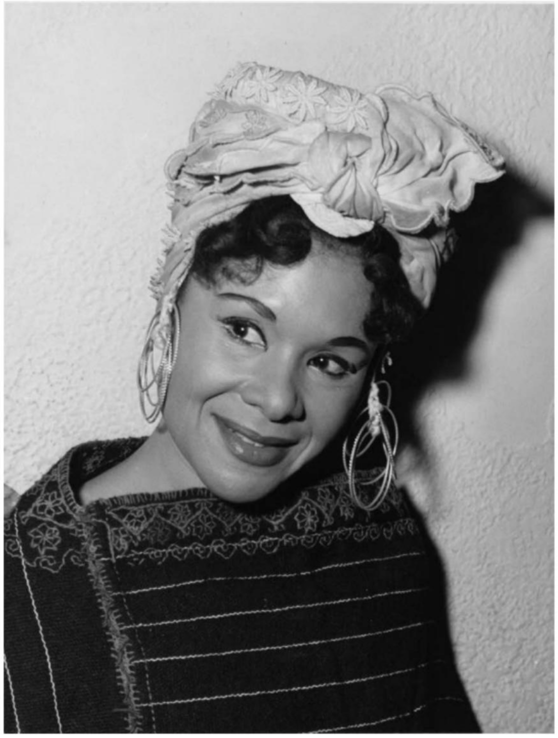

FIGURE 5.6 Katherine Dunham, anthropologist, dancer, choreographer.

By 1942, America was sending troops to fight in World War II. The men were going off to war, so this put a damper on the social dance craze. Entertainment theaters once again became the main venue for dance. Around this time, **Katherine Dunham** was presenting her choreography based on her anthropological studies in the West Indies, and she also developed a dance school to dignify the African dance as an art form. Many of her techniques led to the development of **jazz dancing**, which became a popular form of dance for both Broadway and Hollywood.

Dunham received her BA, MA, and PhD in anthropology from the University of Chicago and was known for her studies linking Caribbean dance to its African roots. In the 1930s, she opened a dance school and started a dance company. She encouraged African Americans to study dance as a vehicle to understanding their heritage and in turn gain a sense of pride in their culture. Her technique was a blend of the articulate and flexible African style, combined with the discipline of ballet. The result was well-trained dancers capable of expressing incredibly raw emotion. The torso was flexible, while the pelvis, rib cage, and limbs were articulate. She developed the warm-up technique of isolations, first moving the head in every capacity while keeping every other part of the body still, then moving on to the shoulders, then the ribs, and hips, legs, and feet. The idea was to understand the movement capacity of all the different body parts and then to coordinate them to create an expressive dance style.

Dunham used her experience and what she learned in the Caribbean to create her choreography. In January of 1938, she premiered a work based on a folktale from Martinique called *L'ag'ya*. It incorporated **ag'ya** movement, which is a fighting dance similar to *capoeira*, the Brazilian martial art. The work was appealing because it had a storyline the audience could follow, and the newspapers praised it as a "fiery folk ballet." That same year, she presented another dance called *Barrelhouse Blues*, but this dance was seen as scandalous, and John Martin, a well-known dance critic, said it was an "incredible vulgarity." It told the simple story of a woman going to a bar and dancing very sensuously to escape her troubles for a while, but the hip movements were highly sexual, and it was not well received by the conservative audiences of the time. In 1946, her dance *Shango* intrigued audiences. This dance was a reenactment of a Vodou ritual of possession. The movements were wild and trance-like, with undulating, spinning, and dropping to the floor. It was unlike anything seen in America at the time and is one of her most celebrated dances.

Always an activist for human rights, Ms. Dunham wanted to bring awareness to the public by promoting equal rights for all people. She fought against segregation in hotels, theaters, restaurants, and all public places. There was one instance where she refused to sign a Hollywood contract, which stated that she would have to replace her darker skinned dancers. Even at the age of 82, she gained attention by participating in a 47-day hunger strike, which protested the U.S. deportation of Haitian refugees who were fleeing Haiti because of extreme political turmoil. Her choreography celebrated the spirit of the African heritage, and her pioneering efforts inspired jazz dancers and modern dancers of all races.

Talley Beatty was a dancer and choreographer who exhibited the message of the Harlem Renaissance, a movement fueled by the great migration of African Americans moving from the rural South to the urban North. Because of this migration to a new environment, literacy improved among the African American population, organizations formed that promoted civil rights, and development of racial pride and advancement of socioeconomic opportunities arose. Beatty was instrumental in creating socially conscious works of art to bring awareness to the despair and treatment of African Americans during an era of segregation and the dawning of civil rights.

Talley Beatty moved to Chicago from Cedar Grove, Louisiana, when he was a child because his father wanted to escape the racial constraints of the South. As Talley became interested in dance and sought training, he found that racism prohibited him from taking classes in the main studio, and he was segregated to an adjoining studio where he would watch the teacher from afar and do the best he could to follow directions and develop his technique (Perpener, 2020). He began studying with Katherine Dunham at 12 years old and toured with her company from the time he was 16 until he was 21, when he started his own dance company.

One of Beatty's socially conscious dances *Southern Landscape* was inspired by Howard Fast's novel *Freedom Road*, which was published in 1946 and set in the Reconstruction era of 1865–1877 after the American Civil War. The story focuses on the freed slaves and poor White farmers who worked together and supported one another to create successful communities in the South after the Civil War. But when the White supremacists went to Washington and lobbied for the removal of federal troops hired to keep the peace in the South, the Ku Klux Klan found an opportunity to thwart the efforts toward racial equality. Although the novel did not project the idea of hope, Beatty took artistic liberties to present the possibility of rising up to a better life and hopeful future. *Southern Landscape* is a five-part dance expressing the emotional themes of resistance, destruction, and the idealism of hope. The most well-known section of the dance is "Mourner's Bench," a solo that has become part of the repertoire for companies such as Alvin Ailey and Dayton Contemporary Dance Company. The theme of the dance reflects upon the loss of life through racial violence as the dancer moves along the bench expressing postures of grief, despair, and sadness contrasted by extended body movements and suspended balance signifying resilience and hope.

African American dance artists sought to communicate the experience of their people, hoping for a compassionate audience to bring about inclusion and equality. Pearl Primus, one of the pioneers of African American dance, choreographed many dances to address the social ills of society; for example, *Strange Fruit* expressed the torment of a lynching. Alvin Ailey created a dance company to explore and present African American themes demonstrated in his most popular choreography *Revelations* about the sorrows and joys of the soul using African American spirituals, gospel, and blues. Camille A. Brown is a contemporary choreographer displaying her rich cultural heritage and the experience of her African American background. A common theme of her choreography expresses the resilience of Black people and their ability to rise up and keep on rising. These ideas are demonstrated in

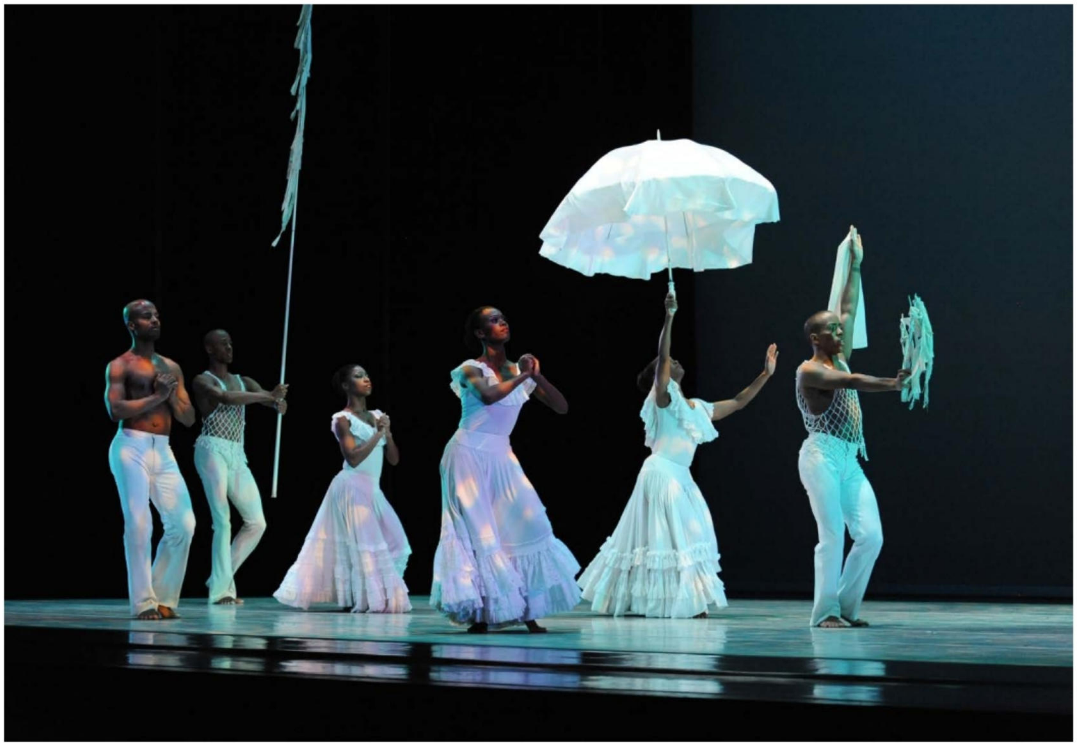

FIGURE 5.7 Alvin Ailey American Dance Theater performs the legendary Alvin Ailey's ***Revelations*** in Miami's Adrienne Arsht Center for the Performing Arts.

"ink" a dance about superheroes exemplifying the survival instincts of Black people and their natural attributes toward superhuman powers and "New Second Line" inspired by Hurricane Katrina, which celebrates the culture of New Orleans and the perseverance of Black people to rise up against devastation. Through the art of dance, these dancer-choreographers are able to express emotional stories, causing their audience to contemplate the lives of Black people and appreciate their culture.

Rock and Roll

Inspired by the rhythm and blues music of Black America, **rock and roll** emerged in the 1950s. White American teenagers were loving it. While swing dance continued to be performed to rock and roll music, it was danced without the breakaway improvisations popular in the Lindy Hop. Singers like Elvis Presley livened up country music using rhythmic vocal phrasing copied from African American performers. He even admitted that he had to move when he sang. According to him, a force deep within his core just had to gyrate. In the '50s, even radio stations were segregated; there were stations that played White-only music and stations that played Black-only music. The audiences were supposed to be segregated as well, but in the late '50s, White teenagers started tuning into the Black stations to listen to the tunes of artists such as Fats Domino, James Brown, and Little Richard. It was the youth who recognized these African American artists' talents and worth. They were able to express emotion experienced by that generation through music and dance, and it felt good.

In the 1960s, dance styles took a turn; partners broke away from each other to twist, shake, do the monkey, and find individual expression on the dance floor. The improvisation in the Lindy breakaway became its own separate form of expression. The African animal dances of the early 1900s inspired movement styles in this period and evolved into a new style for this new generation. Some of the songs even had lyrics giving explicit directions of how to move the body to do the dance successfully. For instance, the bunny hop and the locomotion were popular dances that gave instructions in the lyrics of the songs. Anti–rock and roll fanatics, typically older White Americans, were worried about the "White youth" being corrupted by "African sensuality," but many changes were shaping the cultural attitudes of Americans, and this was reflected on the dance floor. In 1959, the birth control pill was put on the market, and the sexual revolution began. Meanwhile, civil rights issues were looked at seriously, and for most Americans, equal rights for all individuals made sense. Still, the fight against the conservative establishment required constant effort, and solidarity grew among young people who wanted to change the country for the better.

Motown

In the 1960s, Berry Gordy created a record label with the unique sound of soul and rhythm and blues. He contracted artists such as Diana Ross and the Supremes, Smoky Robinson and the Miracles, the Four Tops, and the Jackson 5 to record their music. When these artists would perform, they would incorporate a little dance routine to accompany the songs. One of the leading innovators and choreographers was Cholly Atkins. Using his experience with rhythm tap and show dancing, Cholly created synchronized moves that the singers would do to express the concept of a song and liven up the performance.

Break Dancing

Starting in the 1970s, improvisational dancing was back on the streets in Brooklyn. The African American and Latino youth developed their own unique style of dance and were called B-boys and B-girls, short for "break" boys and girls. **Kool Herc** was a DJ who would throw parties at the community center at 1520 Sedgwick Avenue in the Bronx. He would play music with a strong beat and noticed that the dancers would wait for the break where the vocals dropped out, the climactic percussive sections in the songs, to start shooting their moves. So he used his disk jockey skills to extend those parts of the music. The parties got to be so popular that he had to move them out into the street. Cedar Park became the place to "jam," or develop **break dancing** skills and moves. Although some viewed the dancing as disturbing the peace, breaking was a positive form of recreation among the crime-infested streets of the ghetto. The idea was to invest time into developing one's skills and get high on the physical exhilaration and success of slamming a killer move. The B-boys thus earned a certain respect in the hood.

The original B-boys included Eldorado Mike, Clark Kent, the Inga Twins, SaSa James Bond, Timmy Tim, and Cadillac Mel. They had gotten their inspiration from the "hoofers' challenge" and the Lindy Hoppers' "breakaway." In the mid-1970s, crews began to form. These crews got together regularly to practice moves, invent new moves, and develop a distinct style. Some of the original crews were the Zulu Kings, KC Crew, Commanders, Seven Deadly Sins, and the Bronx Boys. In 1977, the crew Rock Steady was formed because Jimmy Dee, Jimmy Lee, and JoJo, the founding members of this crew, noticed that the originals were dying out, and they wanted to keep break dancing going or, in their words, keep the "rock" steady. To keep developing their skills, crews would compete against each other, or "battle," and this led to the invention of power moves, such as the **windmill** or **continuous backspin**, created by Crazy Legs, and the **continuous head spin**, created by Kid Freeze. At the end of each dancer's set came the "freeze." This is a pose "often designed to inflict maximum humiliation. The most popular of these was the crotch grab, but others spun into positions of ostentatious languor, as if demonstrating what little effort it took to dispose of their rivals" (Tanz, 2007, p. 48). On the West Coast, break dancers developed **popping**, or the isolation and articulation of movements of the body using sharp contracts and releases. Popping consisted of hitting a move to the synchronized beat of the music, and locking was a longer pause or quick freeze. The **robot** was also a popular style that developed during that time period.

In the early 1980s, break dancing began to get media attention. Martha Cooper photographed kids in the subway who were "rocking." Meanwhile, Tony Silver and Henry Chalfant filmed a documentary called *Style Wars* about the New York graffiti legends and included the involvement of the B-boys in that scene.

Television media brought further attention to break dancing when ABC News broadcast a battle between Rock Steady and Dynamic Rockers at Lincoln Center. Then Rock Steady displayed their moves in the movie *Flashdance*, which inspired kids all over the United States to form crews of their own. In the Olympic closing ceremonies in 1984, break dancing reached its biggest audience ever. Soon the best crews were touring the world, inspiring kids everywhere to dance.

Music Videos

MTV started out with clips of live concerts of predominantly White rock bands. Then it started to transform, as the power of the visual image became apparent and the concept of the song could be expressed in dance scenes, along with the song. **Michael Jackson** was one of the first to recognize the potential of the music video. In 1983, Michael hired director Bob Giraldi and choreographer Michael Peters to create a mini-movie for his music video *Beat It*. The story of the inner-city gang members about to fight with their knives drawn as Jackson breaks

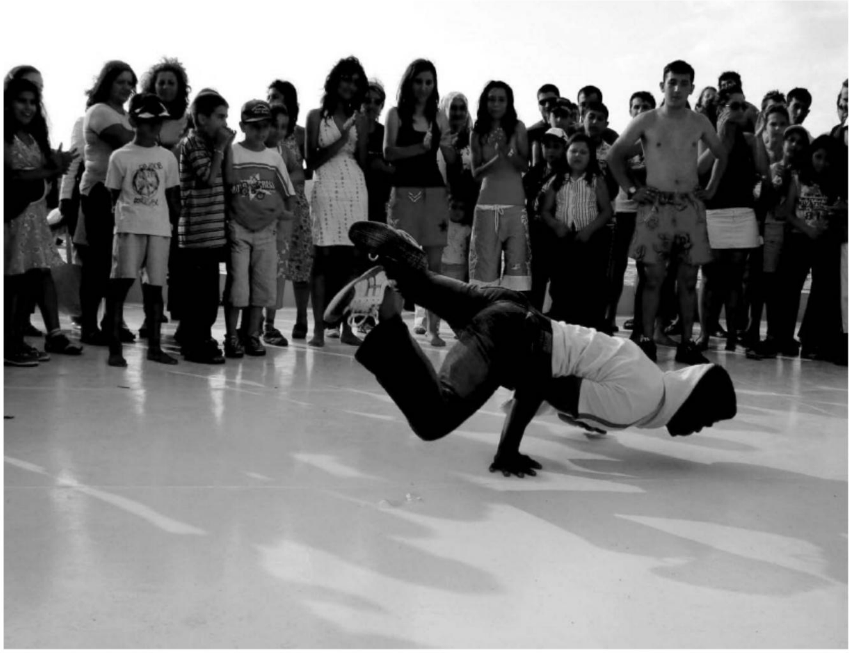

FIGURE 5.8 B-boy breakdancing.

through and gets them to dance instead helped encapsulate the message of this popular Jackson track. Michael Jackson had already been using hip-hop dancers in his stage shows, but with the success of his first music video, he paved the way for Black and White musical artists to use dancers to further express the ideas behind their songs. And it soon became apparent that music videos that incorporated dance were the most popular.

With the music video phenomenon reaching an all-time high, pop rockers not only had to know how to sing, but dancing and acting became necessary skills as well. Madonna, MC Hammer, Usher, Britney Spears, and Beyoncé, along with the boy bands of the 1990s and early 2000s, all used dance to express the emotional qualities of their songs. Paula Abdul, on the other hand, was a dancer and choreographer initially, but she was able to launch her singing career backed by cool dance videos.

Hip-Hop

Hip-hop is the style of music and dance that dominates most modern music videos. Sometimes it is mixed with a jazz dance influence, but the African sensuality is apparent. Whether it is a sexy undulating quality, a sharp percussive attack, or dazzling tricks and flips, it reflects the attitudes of the generation it stems from, with members who are aware of their sexuality and open to expressing it. Hip-hop music and dance have touched on racial and cultural pride, social and political issues, but not all ideas expressed in hip-hop are positive; some degrade women, and some promote violence and materialism. Filmmaker Byron Hurt explores these topics in his documentary *Hip-Hop: Beyond Beats and Rhymes*. Hurt has always been a fan of hip-hop, but when he went to college, he took African American studies and as an athlete was asked to participate in a mentor program to educate boys and young men about sexism and violence against women; it was then that he was led to critically examine the message delivered in the lyrics of the music. There are communities conditioned to associate maleness with violence, sexism, and homophobia on a certain level. (Conan, 2007). Byron interviews some of the top rappers to gain an understanding of the psychology behind the hood or street persona. The investigation of hip-hop music and dance breeds awareness, and the controversy it can cause can also help open up discussions about these often-taboo topics. Thus it has the potential to lead to a more educated population and safer, more comfortable lifestyle for all people.

Summary

In Africa, dance was a part of everyday life, from stylizing the repetitive motion of manual labor, to the displays of sensuous movement to attract a mate, and, finally, to the ability to feel a spiritual presence and commune with the gods. As the Africans were transported to

North America during the slave trade, they were forced to leave behind their way of life and conform to a new way of existing. But the music and dance resided deep within them, and they were able to emerge and influence the art of dance in America.

On the journey to the Americas, the enslaved were forced to dance for health purposes, and it is possible that the activity provided an escape to a different state of mind, causing them to recognize the value of dance to soothe the soul. On the plantations, the enslavers realized the rewards of feasts and dances for the enslaved. These celebrations would produce better workers and provide entertainment for the owners. As slavery was abolished, talented African Americans would make a living by singing and dancing. The art of improvising and the challenge dancing that began on the plantations continued into the tap-dance era and the breakdancing scene. In the past, when African rhythm and blues infiltrated the radio airwaves, American youth were drawn to the music. Although restricted by the previous more conservative generation, teenagers embraced it wholeheartedly. The social dances created were influenced by African dance, exuded sensuality, and provided freedom of expression for the youth in America. The art of dance continues to be a driving force in breaking down racial barriers by educating the population about oppression, racism, and resilience to overcome these obstacles. The socially conscious dances presented in the professional dance world project the experiences of Black people, making audiences aware that Black lives matter by presenting the need for social justice, inclusion, and equality.

Key Terms List—Chapter 5

Slave Factories
Buck and Wing
Jig Dance
Cakewalk
Ring Dance
Juba
Ring Shout
Beating Stick
Minstrel Shows
African Company
Thomas Dartmouth Rice
Jim Crow Dance
William Henry Lane
Tap Dancing
Bill “Bojangles” Robinson
Flash Act
Soft-Shoe
Class Act
Savoy Ballroom
Swing Dancing
Cutting Contests
Lindy Hop
Air Steps
Jitterbug
Katherine Dunham
Jazz Dancing
Ag’ya
Talley Beatty
Great Migration
Southern Landscape

Freedom Road
“Mourner’s Bench”
Pearl Primus
Alvin Ailey
Camille A. Brown
Rock and Roll
Kool Herc
Break Dancing
Windmill
Continuous Backspin
Continuous Head Spin
Popping
Robot
Michael Jackson
Hip-Hop
Byron Hurt

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Fig. 5.2: Source: http://www.loc.gov/pictures/item/var1994001704/PP/.

Fig. 5.3: “Winter Holidays in the Southern States (Plantation Frolic on Christmas Eve),” Frank Leslie’s Illustrated Newspaper, pp. 64, 1857.

Fig. 5.4: Source: http://www.loc.gov/pictures/item/2004663520/.

Fig. 5.5: Source: http://www.loc.gov/pictures/item/fsa2000033025/PP/.

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Chapter 6

Culture and Dance Forms of South America

CHAPTER OUTLINE

- Discovery and Development of Brazil
  - Religious Ideas to Bring Order
  - Importation of African Slaves
  - Brief Political History of Brazil
  - *Candomblé*
  - Capoeira
  - *Carnaval*: A Fusion of European and African Beliefs and Traditions
  - Samba
  - Forro
  - Summary of Brazilian Dance Forms
- The Development of Argentina's Culture
  - Brief Political History of Argentina
  - Tango
- Key Terms List—Chapter 6
- Works Cited
- Image Credits

Discovery and Development of Brazil

When Portuguese explorer **Pedro Álvares Cabral** set out for his destination of South Africa in 1500 and happened upon Brazil instead, the exciting discovery of rich resources, including brazilwood (a unique dark redwood used for a rich red dye), sugar, coffee, and gold caused the Portuguese to claim approximately 3,000 miles of the coastline and colonize this newly found land. To claim land, it was necessary that it be settled and that territorial divisions, called ***captaincies general***, be ruled by the Portuguese. These administrative positions were granted to noblemen, chosen by Portuguese King Joao III by royal decree, who were willing to venture to Brazil to manage the land. Eventually, these plots of land became provinces, with the first settlements mainly consisting of trading posts with the intent of bringing the resources to the European market. Maximizing profitability from the extraction and transport of these resources required slave labor. Enslaved Tupi-Guarani people, natives of the southern coast of Brazil, as well as enslaved Africans, provided the labor required for the support of the European economy.

Religious Ideas to Bring Order

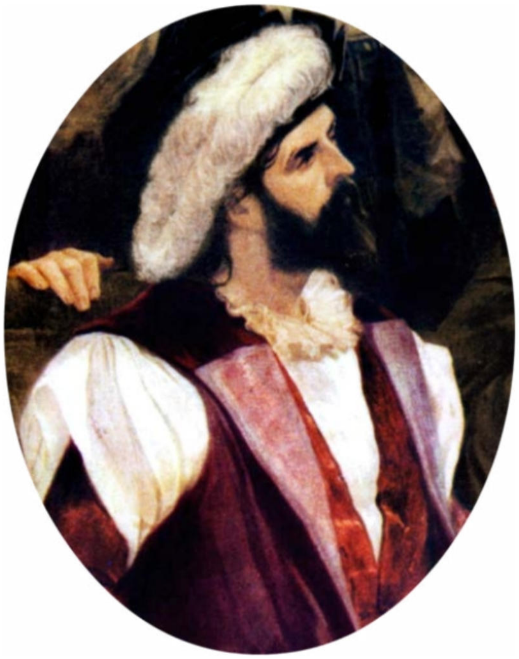

FIGURE 6.1 Pedro Álvares Cabral, the Portuguese navigator who discovered Brazil in 1500.

In an effort to colonize and develop the area, as well as to establish control over the Indigenous people of Brazil, King Joao III sent **Father Manuel da Nobrega** and his **Jesuits** to Bahia Brazil in 1549. Also known as the Society of Jesus, this congregation of men originated in France under the leadership of the Basque nobleman **Ignatius of Loyola**. While Ignatius was recovering from a serious battle wound, he experienced a religious conversion, leading to the creation of the spiritual exercises that became the basis of the order. These exercises—consisting of Christian meditations, contemplations, and prayers—are practiced for 28 days to bring the participant closer to an understanding of the teachings of Jesus Christ. They include vows of poverty, chastity, and obedience to the pope, as well as a commitment to follow the teachings at all costs. The main focus of the Jesuits was to spread the word of the gospel, present the idea of God, and educate people.

In Brazil, the Jesuits set up missions and learned the Indigenous Tupi-Guarani language. The land in the area was very wet and not suitable for stable structures, so the **Tupi-Guarani Indians** lived as seminomads, roaming the forest and hunting for food with bows and arrows. These Indigenous people were used for hard agricultural labor, which they, as nomads, were not accustomed to doing. Fortunate to discover that the Tupi-Guarani Indians had a deep affection for music, the Jesuits found that if they played music while they worked the fields, the Tupi-Guarani would work well (Fülöp-Miller, 1930). Meanwhile, Portuguese slavers would often raid the missions and confiscate the Indigenous people for their own purposes. The Portuguese settlers had a much different approach to life than the Jesuits and, therefore, an inevitable conflict arose. The Jesuits were not necessarily interested in monetary gain, while the Europeans sought power and wealth. The Jesuits gained the trust of

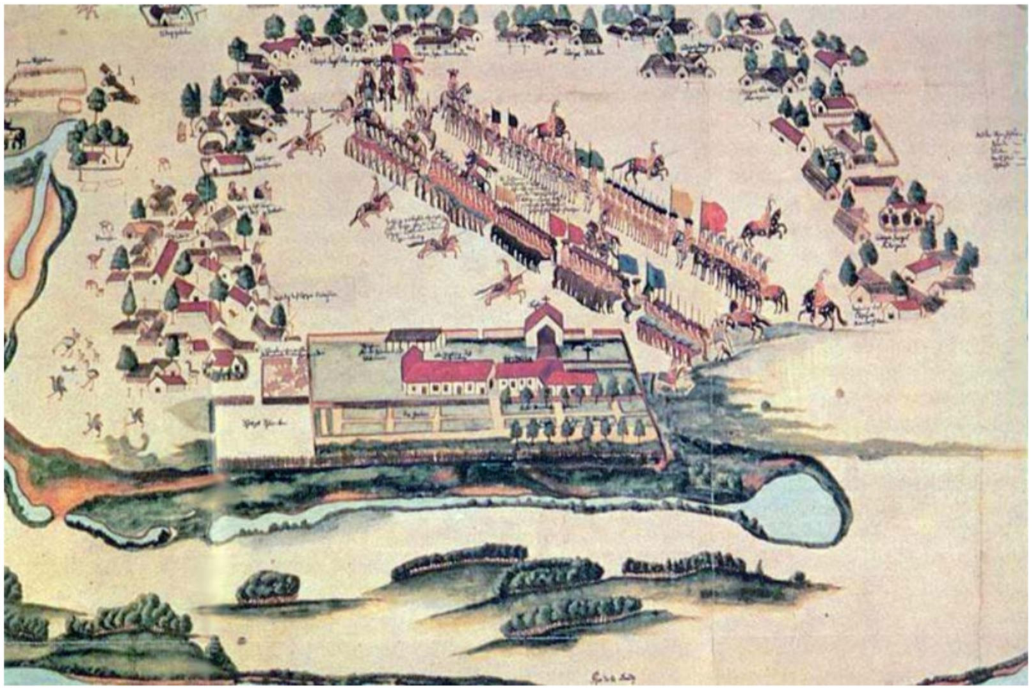

FIGURE 6.2 The Jesuits built missions and used the Tupi-Guarani Indians to provide labor.

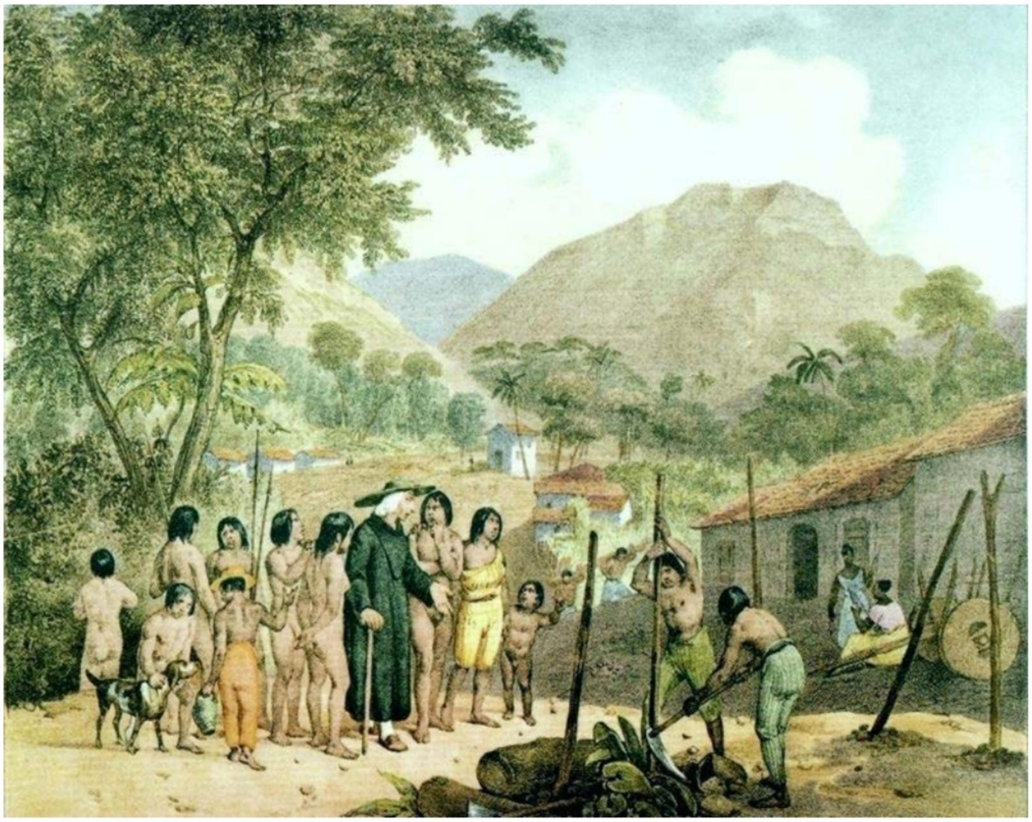

FIGURE 6.3 Jesuits learned the Indigenous Tupi-Guarani language.

the Tupi-Guarani people and organized Indigenous labor in a communal environment in opposition to the oppressive, ambitious greed of the Europeans (Mörner, 1965). Eventually, the royal authorities became resentful of the Jesuits' methods, which brought about a virtual monopoly over the Indigenous labor and resources. This would ultimately lead to the removal of the Jesuits from the Portuguese Empire in 1759.

Importation of African Slaves

By the time slavery was abolished in 1888, more than 4.5 million Africans had been transported to Brazil. In the history of the African diaspora, Brazil plays a key role, as Portuguese ships brought slaves as early as 1532. The transported slaves came from three main African ports: Nigeria, Angola, and Mozambique. Some of the Africans did not survive the trip because of the cramped, unsanitary conditions. Those who did survive were sold at public auction as laborers for the Europeans. The main resources produced were brazilwood, sugar, and coffee, along with other foods. When gold and diamonds were discovered in central Brazil, slave labor was also used to extract those resources. Adult males from ages 12 to 30 brought the highest bids. Often, they would have to work from 6:00 a.m. until 10:00 p.m., and by 35 years of age, many had gray hair. On Sundays, the slaves were permitted to plant, cultivate, and harvest their own vegetables. They were even permitted to sell the surplus, but a percentage of the profit would be given to their owners (Conrad, 1986). As cities expanded, some slaves were used as skilled tradesmen.

Brief Political History of Brazil

In 1494, the **Treaty of Tordesillas** set up boundaries for newly discovered land accumulated by Portugal and Spain. Brazil was claimed by the Portuguese, who were unable to establish a strong central government. Instead, they set up captaincies, which were plots of land granted to noblemen and merchants. These captaincies proved to be unsuccessful; therefore, in 1549, Portugal's monarch sent a governor-general to establish a capital in Bahia. In 1763, the capital was moved to **Rio de Janeiro**. By 1808, Napoleon's army had caused the royal family of Portugal to flee to Brazil. Portugal's **King Dom Joao VI** initiated many changes, including transforming the city's structure and bringing education and the arts, as well as economic growth. With Napoleon's eventual defeat, it became safe once again for Dom Joao VI to return to Portugal. He left his son Pedro I to govern Brazil, and by September 7, 1822, Pedro I had proclaimed independence and established the Brazilian empire. Then in 1831, Pedro I abdicated his reign, leaving his 5-year-old son **Pedro II** to assume the crown. Regents ruled until Pedro II approached the age of 14, when he was decreed fit to rule. Pedro II was the last ruler of the empire of Brazil and reigned for 49 years. Acting as regent, **Princess Isabel**, Pedro II's daughter, was responsible for officially abolishing slavery in 1888. Soon after, the military, largely with the approval of Brazil's citizenry, was able to force the monarchy out of power. The royal family returned to Portugal, and a new Republican government was established in Brazil on November 15, 1889. The country in this era was governed largely by oligarchies, which established a **mandatory draft**. All able-bodied young men were obligated to enlist in the military. The politicians felt that military service was a means to educate Brazil's young men in more nationalistic principles, thereby raising the country's morale and societal cohesion. In a sense, this benefited the poor because they were able to enjoy regular meals and develop the discipline and communication skills needed to thrive in the community (Skidmore, 2010). The "Old Republic" saw the rise of the states of São Paulo and Minas Gerais as political powerhouses. The "**politics of coffee with milk**" from this era referred to the political alliance of these two states, with São Paulo a major exporter of coffee and sugar and Minas Gerais the largest producer of milk in Brazil. Industrial and urban development occurred during this period, but in 1930, the citizens were ready for a change. Suspicion of corruption fueled a revolution, rather than an election, and a military coup placed **Getúlio Vargas** in power.

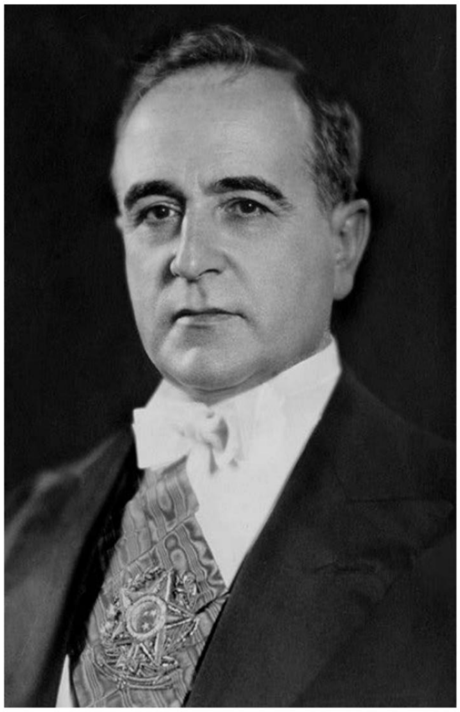

FIGURE 6.4 Getúlio Vargas, president of Brazil, 1930–1945 and 1951–1954.

When Vargas assumed leadership, there was some resistance across the whole country, but in São Paulo, a full-scale civil war broke out. São Paulo eventually surrendered, and Vargas agreed to create a new constitution. The new constitution was designed to be more flexible, allowing new political parties and protecting basic human rights. Vargas did work to elevate the standard of living for his people, instituting a social security system in Brazil. In 1937, however, the threat of communism allowed Vargas to shut down the Congress in Brazil, thereby assuming a dictatorship. Changes were once again made to the constitution, ironically based on fascist ideals. Vargas is referred to as "father of the poor" because he did attempt to help the urban workers by instituting minimum wage and passing labor legislation. According to the constitution, elections were scheduled to be held in 1943, but Vargas, at least for the time being, refused to leave. The end of World War II brought with it the idea of democracy once again, and Vargas, fearing a coup, left peacefully on October 10, 1945. Presenting a populist platform, he returned to politics in 1951 and was once again elected president. After he was in office, speculations grew that he was linked to the assassination of one of his political rivals, and again, the military asked for his resignation. Rather than face public humiliation, Vargas committed suicide by shooting himself in the heart in 1954.

In the 1970s, the powerful military leader **Humberto Casello Branco** instated military rule, which lasted 20 years. Some economic success was reached, but inflation was an ongoing problem for the citizens of Brazil. In 1985, democracy was restored with the election of 75-year-old **Tancredo Neves**, but before he took office, he died from an infection, the result of a routine surgery; therefore, Vice President José Sarney became president (Fonseca, 2002). Economic struggles, racial divide, and political corruption, along with periods of advancement, have taken place over the years.

Brazil has an abundance of distinctive and ethnic identities, characterizing the population as racially and ethnically complex, mostly associated with socioeconomic class, neighborhoods, and regional identities. **Colorism**, the social hierarchy based on the color of one's skin that places the light skin tones at the top and the dark skin tones at the bottom, has created a bipolar racial order, causing mixed-race individuals to self-identify as Afro-Brazilian. An attempt to promote race relations sees affirmative action in federal universities funding Indigenous and Afro-Brazilian students. Brazil has never implemented segregation like the USA or South Africa; still, racial inequality, excluding non-Whites from the upper echelons and upper socioeconomic class, is evident (Garmany, 2018).

The people of Brazil are resilient and have learned to recognize problems with social injustice and political leadership, reacting in protest and revolt to bring about change. In the early days, it was the strong force of the military that stepped in to take charge; now, Brazil is a democratic, federative republic, and it is up to the citizens to choose their legislative and executive representatives to govern in the best interest of the people. No matter what seems to be happening in the political realm, the Brazilians find a sense of community and solidarity in their traditional celebrations and dance forms. The spirit of resilience and the dedication to national pride are exemplified in the production and performance in the annual Carnaval.

Candomblé

Rhythmic drumming could often be heard at night in the slave quarters. Unlike in North America, drumming was not banned in Brazil. The slave owners realized it was a necessary release and believed the ritual practice lessened the possibility of revolt. Traditional African religious practices were also tolerated for this same reason but only if they could be outwardly related to the ideas and practices of Catholicism. African deities were thus equated with Catholic saints and water baptisms and structures, such as the cross and the spirit pole, became integrated rituals and symbols. ***Candomblé*** is a polytheistic religion that developed from an amalgamation of Catholicism and the African spiritualism from Yoruba, as well as Indigenous traditions, honoring more than 400 gods called *orixas*. These

orixas represent forces of nature. Devotees of the religion believe each person is protected by their own *orixa* and that their personality is a reflection of this *orixa* (Omari-Tunkara, 2005). *Candomblé* was, for many years, prohibited and punishable by law. Still, it was practiced in secret by some devotees.

Candomblé ritual ceremonies take place to invoke the spirit of the *orixa* to possess the worshipper. Typically, after an animal sacrifice in honor of the *orixas*, worshippers who have undergone extensive training begin to dance themselves into a trance, inviting the spirit of a particular deity to enter their bodies. The deity is recognized by the characteristic gestures, attitudes, and rhythmic movements presented by the possessed dancer. "The orixas enjoy dancing. ... Properly invoked, they will also help worshippers deal with personal problems" (Jonas, 1992, p. 183). The basis of this improvisational trance dance can be seen in the more developed dance forms of Brazilian culture, such as samba and capoeira. According to Matthias Röhrig Assunção (2005, p. 136), "The alteration of the state of mind produced by playing capoeira has been likened to Candomble trance ... [and] ***Barravento*** (under the wind) is a nautical term also used for a mild, preliminary trance experienced by initiates before they receive the actual spirit of the deity." Along with rhythm and technique, a certain spirit is exhibited in the dances of Brazil.

Capoeira

Believed to be rooted in the **zebra dance**, an Angolan ritual among competitive boys to show off skills and win the girls' favor, **capoeira** developed as a type of martial arts fighting dance. Capoeira is not an African term; it comes from the Tupi-Guarani Indian term meaning *in the jungle*. The Angola Africans brought over the technique, but it developed in the ***quilombos***, or maroon society. A *quilombos* is a backcountry or jungle settlement of escaped slaves who founded these hideaway societies that actively resisted slavery and eventually became known as the maroon people.

In the early 1800s, Brazil began to manufacture products that were previously imported. As a result, many slaves moved to the cities to labor in the production of these goods. Capoeira found its way into the community and was allowed to be taught and practiced until it began to be used against the colonial guard. The government imposed severe punishment against the slaves and the freed colored people found to be practicing capoeira. With the end of slavery in 1888, many slaves found themselves unemployed with no means for food or shelter. It was a turbulent time for Brazil; many people turned to criminal behavior to survive and sought protection from the **capoeiristas**, or practitioners of the art, using them as bodyguards, as well as hitmen. For this reason, capoeira became illegal to practice and anyone caught doing so would be arrested and punished (Merrell, 2005). Traditions, however, don't

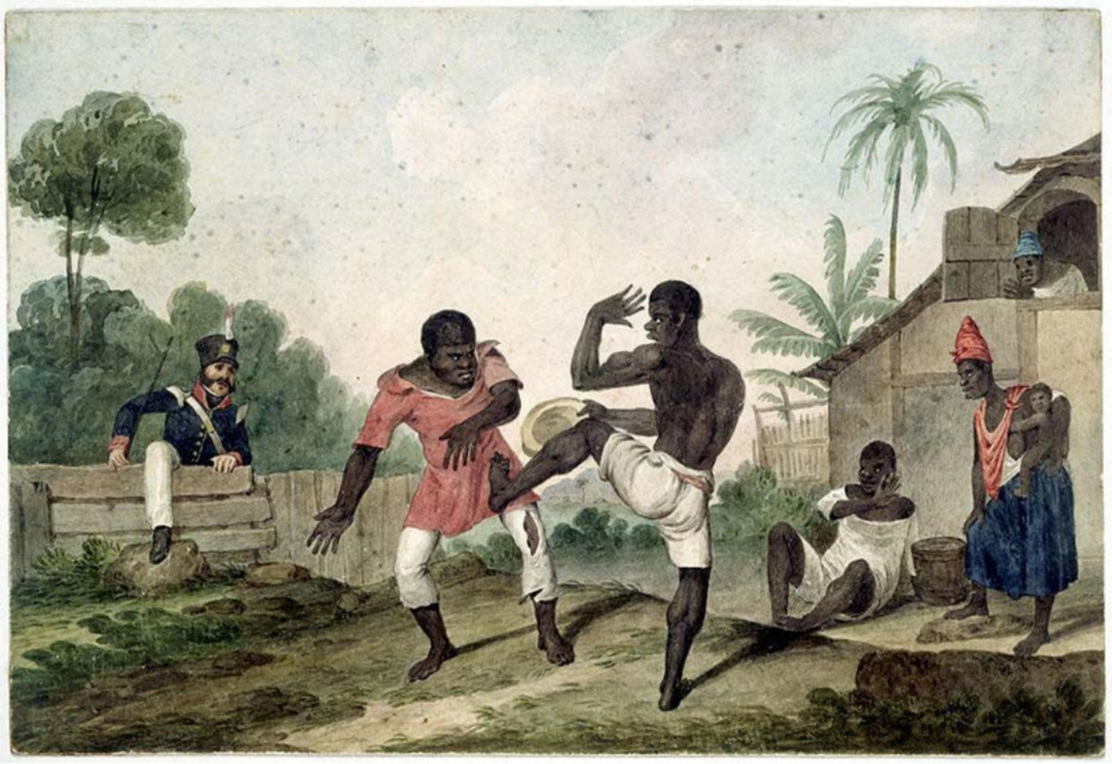

FIGURE 6.5 Painting by Augustus Earle depicting an illegal *capoeira*-like game in Rio de Janeiro.

die easily. Capoeiristas found remote places to practice, keeping their technique alive while staying alert for any approaching police.

Capoeira has developed into a Brazilian martial art of quick maneuvers, speed, explosive power, and leverage combining elements of dance, acrobatics, and music. In the 1920s, capoeira began to develop as a discipline, yet it was still illegal to practice, so teachers needed to be discreet. Master of capoeira **Mestre Bimba** restructured the teaching method with a sequence of combinations to develop muscle memory and perfect skilled maneuvers. He called his style Luta Regional Baiana, more commonly known as **Capoeira Regional**. Mestre Bimba's technique focused on precision and discipline while maintaining the traditional elements of the attack, dodge, and counterattack techniques. Capoeira Regional uses a ranking system of three levels. At the first-level ceremony, a special name is given to the student that represents the qualities of that individual. Each time a level is completed, a ceremony takes place in which a silk scarf and colored rope are awarded to the student. In 1937, Mestre Bimba gave a special presentation to the Brazilian president Getúlio Vargas, who was so impressed with the professionalism and technique of the performers that he lifted the ban on capoeira, claiming it to be a national sport. In 1941, another capoeira teacher, **Mestre Pastinha**, opened a school called Centro Esportivo de **Capoeira Angola**, which taught Capoeira Angola, the traditional technique using low sweeping moves. Mestre Pastinha

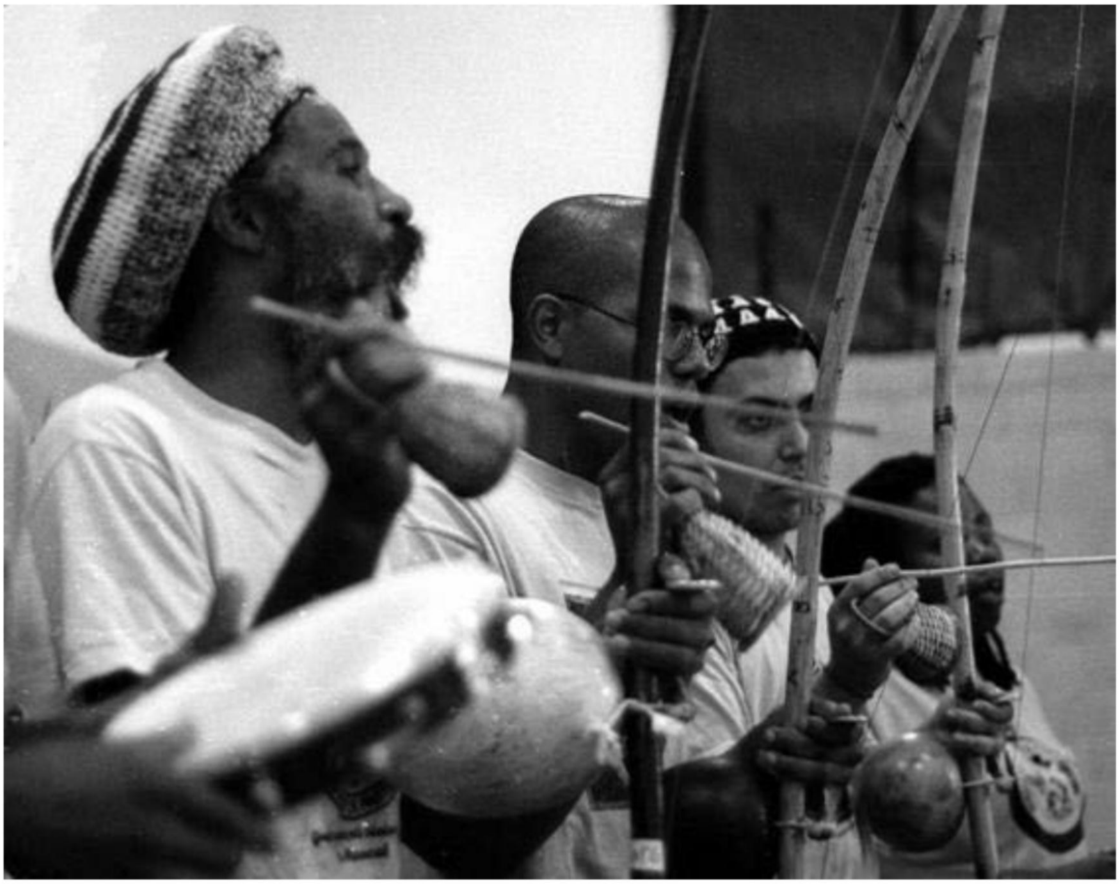

FIGURE 6.6 *Berimbau* and *pandeiros* musicians playing the rhythm for a capoeira featuring Mestre Cobra Mansa.

felt that the sequences Bimba taught diminished the true spirit of capoeira, so he encouraged his students to find their own individual style. ***Capoeira Contemporanea*** is a newly developed contemporary capoeira style incorporating traditional methods and developing them further, displaying more of a game using high moves, acrobatics, turns and flips, and sometimes other martial art forms.

The basic rhythmic movement in capoeira is known as the ***ginga***. It has a dance-like quality, shifting weight from one foot to the other while maintaining balance and mobility. The idea behind this constant motion is to avoid being a still and easy target and to trick one's opponent with the use of unpredictable moves. It is sometimes referred to as a dance or as a game, exhibiting fluid, graceful movements using straight kicks, circular kicks, takedowns, sweeps, escapes, and acrobatic flourishes. It takes place in a ***roda***, or a circle, around the capoeiristas. The *roda* is designed to bring awareness, strength, and health to both the mind and body. At the base of the circle stands the musicians playing the ***berimbau***, a single-stringed instrument that dictates the tempo of the dance; the ***pandeiro***, a tambourine providing accents and anchoring the rhythm; and the ***atabaque***, or drum, which is the heartbeat of capoeira. Participants encircling the capoeiristas provide the choral voices of a call-and-response song. The songs are sung in Portuguese, telling inspiring and colorful stories of the history and practice of the art in a poetic, rhythmic fashion.

Carnaval: A Fusion of European and African Beliefs and Traditions

The idea of ***Carnaval*** goes back to early European societies. These societies celebrated Saturnalia, a somewhat riotous Roman New Year festival, which welcomed the anticipated arrival of warmer weather. These spring festivities allowed a release of pent-up energy from the very limiting cold weather of winter. Incorporated into Christian European societies as pre-Lent frolics, these festivities had their roots in earlier pagan religions. The fusion of the pagan traditions with the Christian rituals made the new Christian rules tolerable. **Lent** is a sacred Christian event linked to the liturgical calendar that begins on Ash Wednesday and lasts for about 6 weeks. The time of Lent culminates in Holy Week, marking the last super, death, burial, and resurrection of Jesus Christ on Easter Sunday. Prayer, repentance of sins, fasting and self-denial, and almsgiving are all part of the ritual practices of Lent. The act of fasting represents the sacrifice Jesus made as he journeyed into the desert for 40 days. From the pagan perspective, the coming of spring brought the birthing of new animals, and it was necessary to reduce meat consumption to allow the full development of the young. Stored winter crops were running low and near spoiling (Esteves & de Sousa, 1983). This made the religious practices of fasting over Lent a logical idea. With the help of prayer and devotion

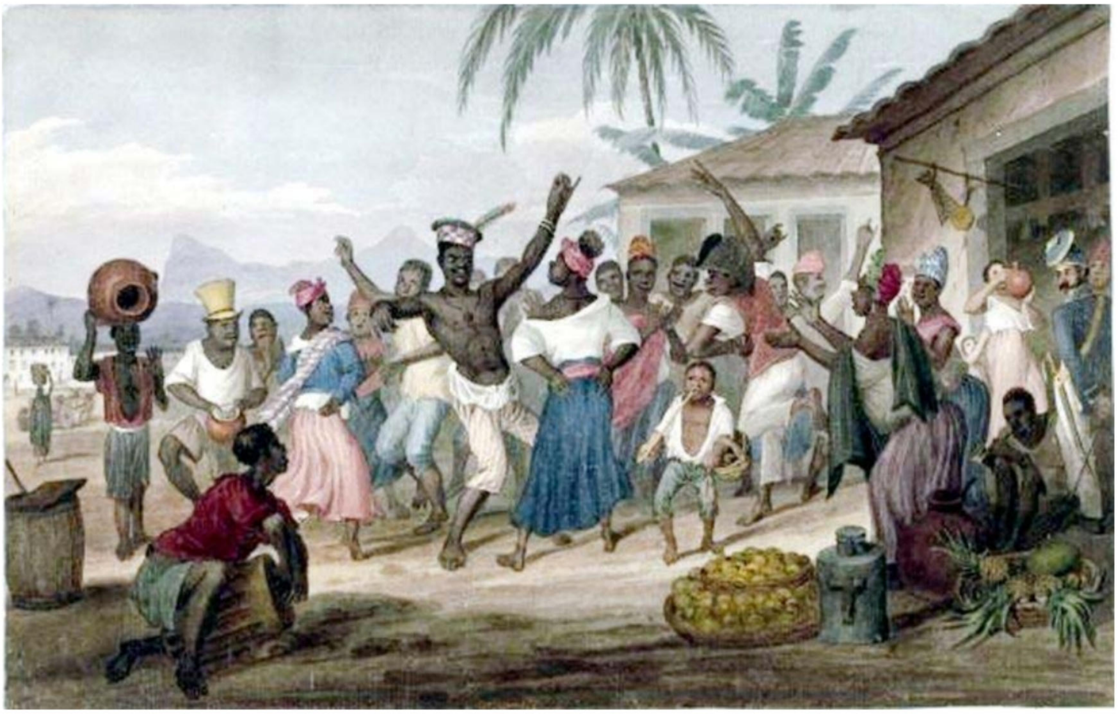

FIGURE 6.7 Celebrations crowning the king and queen of the Congo.

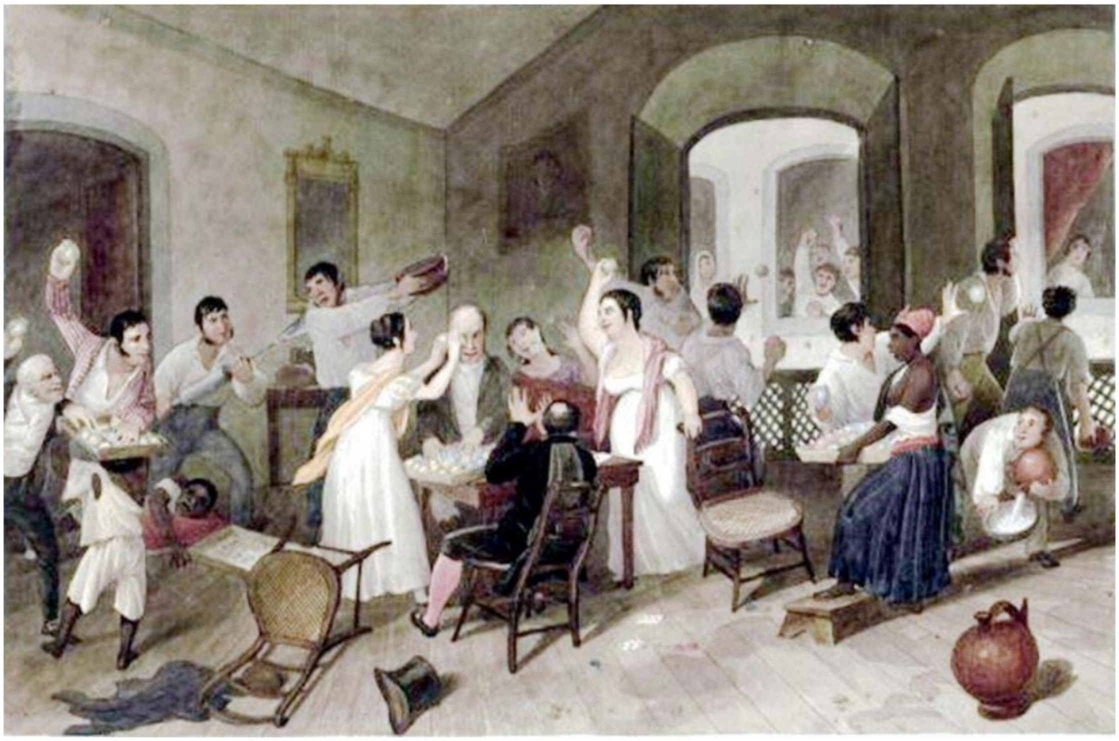

FIGURE 6.8 Pre-Lent celebrations in Rio de Janeiro.

Before the long fast of Lent, a celebration of overindulgence and high-spirited activities took place. Common folks and respectable citizens alike took part in these wild ceremonies known as ***Entrudo*, the Feast of Fools and the Feast of Asses**. This was a day of role-reversal and topsy-turvy behavior. Men would dress as women; women would dress as men; servants would demand their lords cater to them. Rotten food, water, and mud would be thrown at people in the streets, resulting in sheer pandemonium. Both the church and the state tried to put a stop to this outrageous behavior, but prohibitions were continuously ignored. Eventually, the authorities decided to create elegant masked balls and processions with beautifully decorated floats as an alternative to the lewd activities. When the Portuguese brought this tradition of *Entrudo* to Brazil, it was combined with the African tradition of role reversal. The Africans had a tradition of crowning a king and queen of the Congo, similar to the Catholic tradition of crowning a king and queen on the feast day of Our Lady of the Rosary. By the mid-1800s, White elite Brazilians began to organize elaborate celebrations, including costumed balls and parades. This fusion of European and African traditions coalesced into what we now know as Carnaval.

Samba

Samba is the dance style primarily exhibited in the parades that take place at Carnaval. Samba is also the style that the people of Brazil express during the festivities in the street and

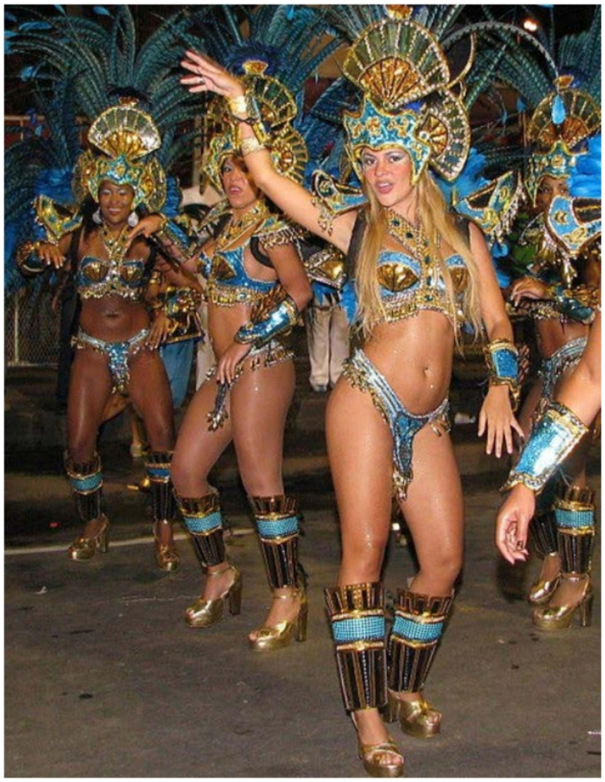

FIGURE 6.9 Brazilian samba dancers performing in the Carnaval parade.

at social events. "The dance is a complex dialogue in which various parts of the body talk at the same time, and in seemingly different languages. The feet keep up a rapid pattern, while the hips beat out a heavy staccato and the shoulders roll a slow drawl" (Browning, 1995, p. 2). Samba is a very articulate style of movement based on African dances. The people of Bahia who migrated to Rio de Janeiro brought the samba style and were responsible for incorporating it into the Carnaval parades. People of African descent provided the rhythm, and the Portuguese brought the elegant pageantry to create Carnaval.

Carnaval's extravagant parade developed out of the rancho processions that were originally designed to celebrate

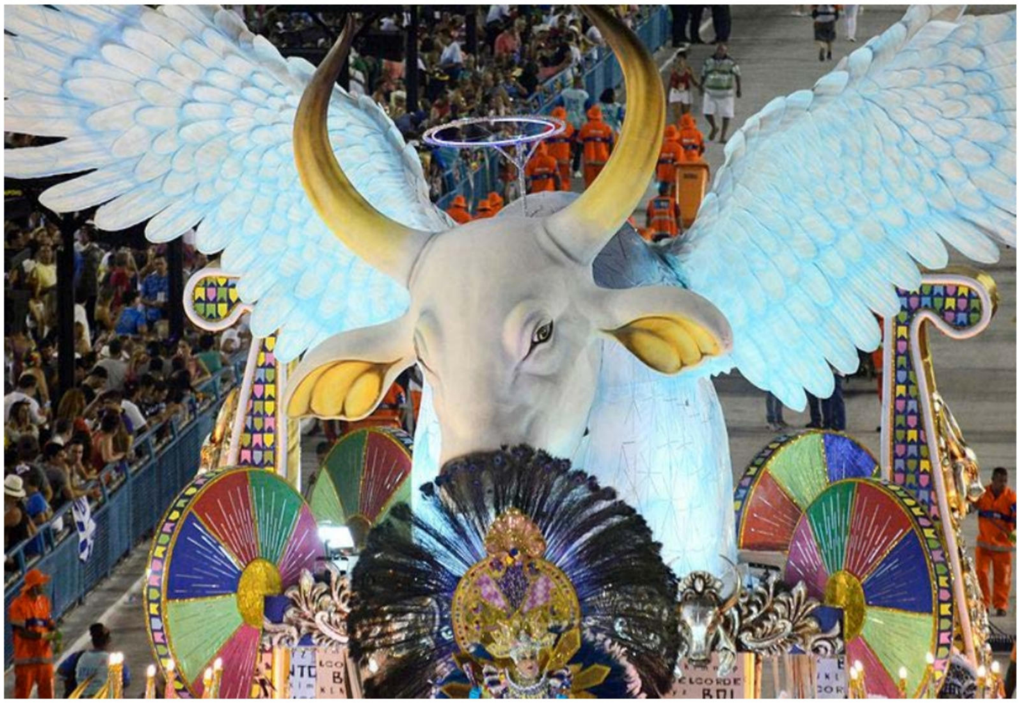

FIGURE 6.10 The Carnaval parades display allegorically themed performances.

the **Day of Kings** held on January 6. These ranchos became more and more elaborate, with marching bands playing a rhythmic cadence while the costumed members of the chorus sang and danced as they displayed allegorically themed performances. This soon developed into a highly organized yearly pre-Lent festivity where **samba schools**, or neighborhood social clubs, would devote a whole year to creating an extravagant performance. Parade themes were commonly patriotic and socially conscious, designed to compete with other samba schools. The preparation for the Carnaval event is quite extensive. Floats and costumes must be designed and built, along with songs and dances learned and practiced, with the goal of perfection, as the community event requires all who participate to join forces and present the best they have to offer.

Forro

Forro is a type of music and dance developed by the laborers and working-class people of northeast Brazil in the early 1900s. There are two interpretations of the meaning behind the name given to this style of music and dance. The first interpretation is derived from the British blend meaning "**for all**," insinuating that the activity was intended to include all the social classes in the entertaining festivities so that they could enjoy the music and high energy dance. ***Forrobodo*** is a term of Portuguese origin meaning something akin to "**great party**" or popular festivities that often erupted into a lot of commotion and violence created by citizens of the lower classes. The primary instruments used to produce the music are **accordion**; ***zabumba***, or a bass drum; and a **metal triangle**. **Luiz Gonzaga** was known as a popular performer of the forro style in the 1940s and 1950s.

His lyrics spoke of life in the rural northeast, voicing concerns about migration, drought, and the search for work. Today, more instruments

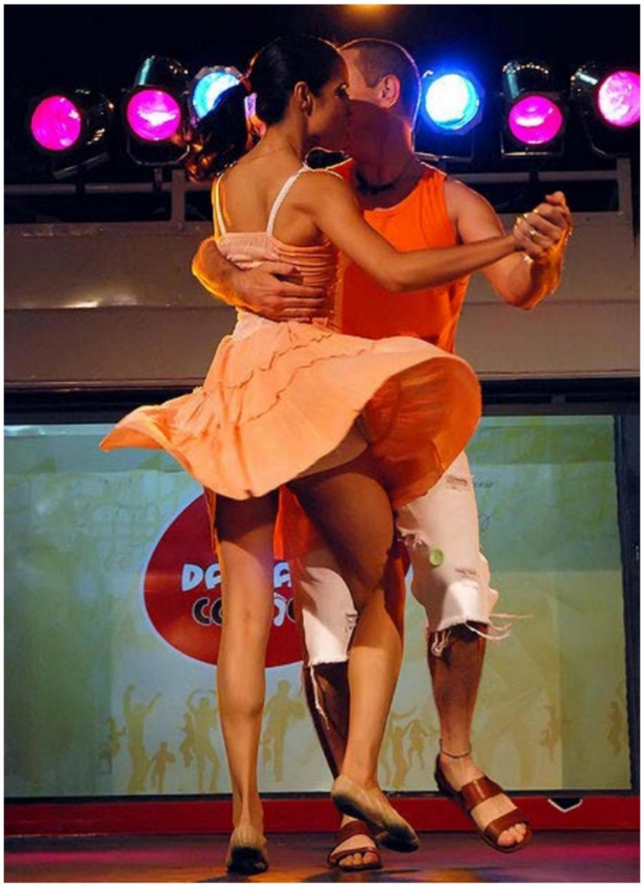

FIGURE 6.11 Dancers perform the forro.

have been added, and the lyrics describe urban life and the concerns of today's people. Forro is a couple's dance that has been influenced by *salsa* dancing. The original forro is danced with partners very close and with fast leg movements stepping to the beat of the music. As ***forro universitario*** developed, spins and intricate linked-arm maneuvers were incorporated. Forro is a sensuous dance that allows the dancers to express their virility and grace.

Summary of Brazilian Dance Forms

If we take into consideration the history, beliefs, and traditions of all the people who make up the population of Brazil, the attitudes can be clearly seen in the dance styles. The early slave workforce used both the Indigenous people and the transported Africans. Some of those workers escaped, setting up their own communities in the backlands where they maintained self-respect and strength by practicing capoeira. When slavery was abolished, capoeira served as self-defense, enabling the unemployed to better survive. With the switch from the monarch to the new political leaders of the republican system, changes began to occur. Still, the disparity between rich and poor resulted in violence as a means for the lower classes to survive. During this era, mandatory military service was instituted, reinforcing the idea of discipline and self-respect inherent in the practice of capoeira. The belief systems of both the Africans and the Portuguese provided ritual practice to honor deities and to celebrate life. Carnaval is the pre-Lent festivity that represents a sense of community and a blend of religious rituals. Forro developed in the early part of the 1900s as the migrant workers created songs to represent their concerns about life. The ranchero-style music offered a happy escape and sometimes comforting stories demonstrating people's ability to survive hardships and seek enjoyment out of life. Brazilians have often found self-respect and strength in training for capoeira, solace in preparing for Carnaval, and a dream for a better life as they escape through the music and dance of forro. Despite often severe economic strife, the people of Brazil have developed the ability to reach deep into their souls and call upon spirits to sustain them as they seek refuge in their traditional dance forms.

The Development of Argentina's Culture

The Italian explorer Amerigo Vespucci discovered the land we now know as Argentina in 1502. Spaniard **Juan Díaz de Solis** followed him; de Solis's 1516 attempt at conquest failed when he was driven off by the natives. Ferdinand Magellan also happened upon the land after de Solis, but it was Spaniard **Pedro de Mendoza** who, in 1536, began to colonize the area on the banks of the Río de la Plata, which became known as Buenos Aires. The native occupants resisted this invasion of their land, attacking the settlers and causing the settlement to be abandoned. Many of the settlers returned to Spain, but some stayed, moving north to found Asunción, the current capital city of Paraguay.

Pre-Columbian Argentina was sparsely populated with several Indigenous tribes surviving as hunters and gatherers. As the Europeans immigrated to the new land, conflict between the settlers and the Indigenous people inevitably occurred. The Indigenous people, having no concept of animal ownership, would regularly hunt among the European ranchers' flocks and herds. The Europeans viewed this as poaching, and to protect their livestock, they hired guards to scare off or even kill any poachers (Trigger et al., 2000). The Indigenous people retreated to the backlands to survive but eventually returned, integrating into the settler's societies and becoming **mestizo**, a mixed race of Spanish and Indigenous peoples. Eventually, the mestizos join forces with the settlers to fight for independence from Spain.

Brief Political History of Argentina

Buenos Aires was refounded in 1580 by **Juan de Garay**. Still, Argentina remained a subsidiary of the Spanish colonial empire until 1776 when the **Viceroy de La Plata** was established.

JUAN DE GARAY

FIGURE 6.12 Monument of Juan de Garay at El Paso de las Dos Culturas en Santa Fe, Argentina.

The viceroy was established to protect Spanish territory, including Argentina, Uruguay, Paraguay, and part of Bolivia, from British and Portuguese invasion. From the start, the viceroys lacked internal cohesion and adequate support from Spain to bring civil unrest and political instability under control. An uprising against the colonial authorities caused the ***criollos***, native-born settlers, along with the mestizos and Indigenous people, to form revolutionary governments called *juntas* with the intent to wrest power from the Spanish government. By May 25, 1810, Argentina gained independence from Spain. Still, it took 16 more years to completely break from Spanish rule. In 1853, a constitution was created, and eventually, the government of Argentina developed into a federal constitutional republic and representative democracy.

In the early 18th century, slaves were brought to Argentina, but by the late 19th century, the population of Africans had decreased because of the heavy casualties incurred as they fought on the front lines in the **War of the Triple Alliance** against Paraguay. An epidemic of yellow fever also negatively affected the African population and, eventually, interracial blending of offspring caused them to lose their recognizable African features (Luongo, 2014). By the late 19th century, Europeans began to flood into Argentina. They came mainly from Italy, Germany, England, and France. This caused a great expansion of agricultural goods. Men came seeking wealth in cattle ranching and urban development. By 1908, Argentina ranked high in per capita income, becoming one of the wealthiest nations in the world, largely because of the immigration of Europeans and the exportation of goods (Díaz Alejandro,

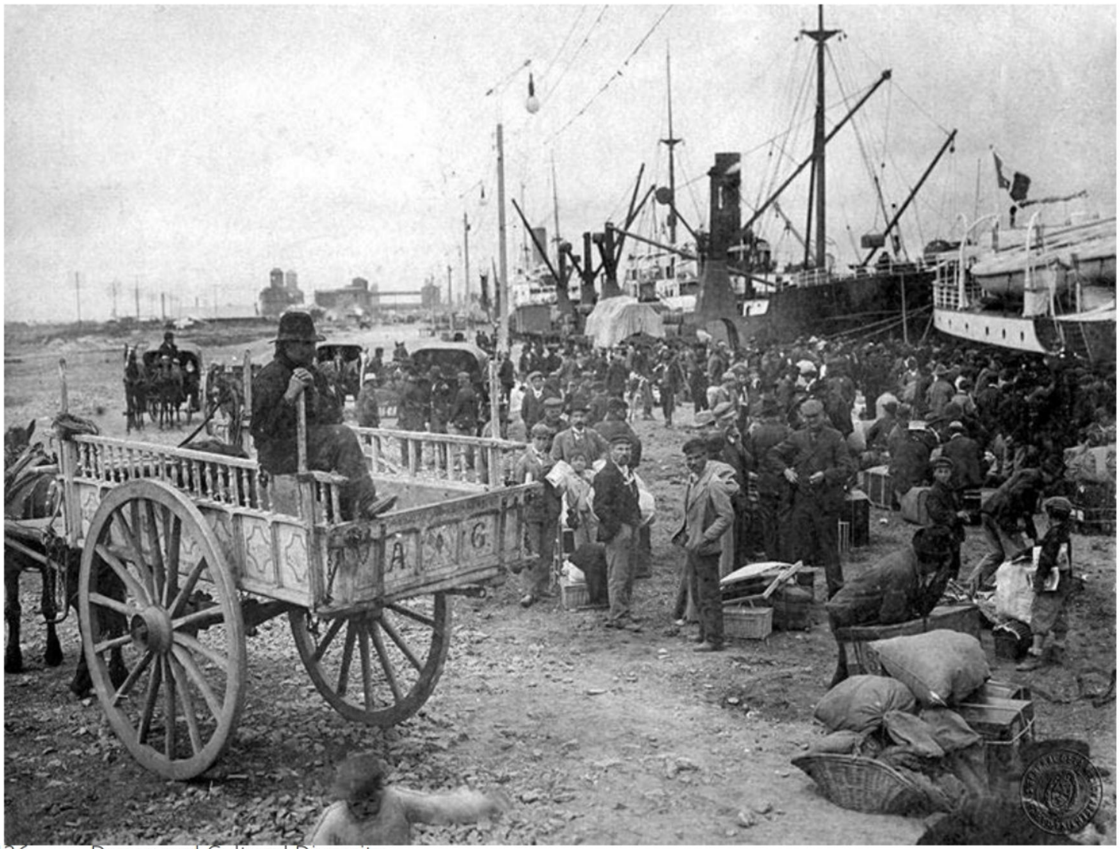

FIGURE 6.13 Italian immigrants arrive in Buenos Aires, 1907.

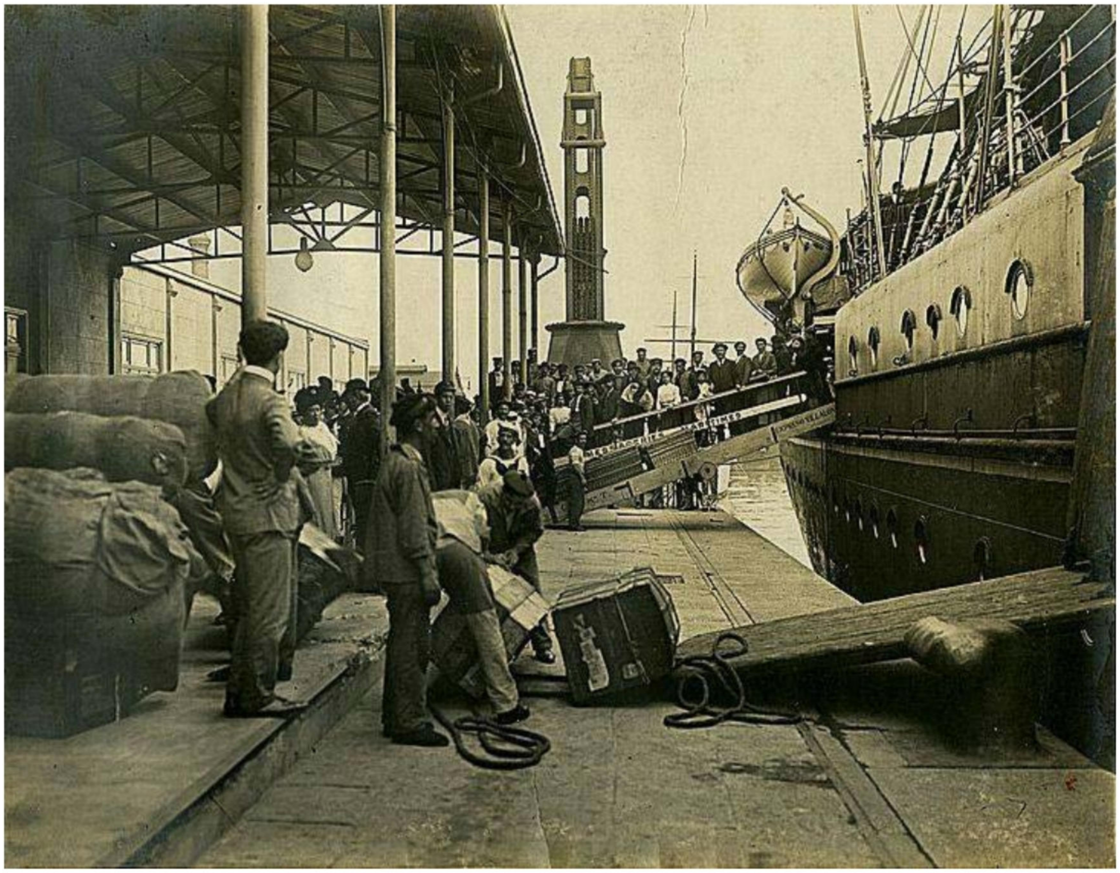

FIGURE 6.14 Immigrants arrive in Buenos Aires, 1912.

1970). In the 1930s, the manufacturing workforce in Argentina remained labor intensive and was not sufficiently developing industry.

Argentina had remained neutral during World War I and World War II. Lack of confidence in the leadership caused several of the governments to be taken over by military coup, which began a period of economic and social decline. **Juan Domingo Perón**, the minister of welfare and an advocate for the working class, was fired and jailed, causing a massive demonstration by the workers. This demonstration was successful in bringing about his liberation (Stille, 2006). Perón was eventually elected president in 1946.

Perón was known as a populist president. He was very charismatic, giving nationalistic speeches that appealed to the working class. Perón set up social programs to assist the lower and middle class and the poor, improving working conditions and providing free health care, including maternity leave and paid vacations, plus improved wages. **Eva Duarte** reached success as a radio star, yet in the early years of her career, she struggled and lived among the poor in Buenos Aires (Stille, 2006). Having endured the experience of life in poor neighborhoods, one of her ambitions was to help create a better life for the working class. Eva met Juan Perón while performing at a 1944 charity event for earthquake victims. The couple were married

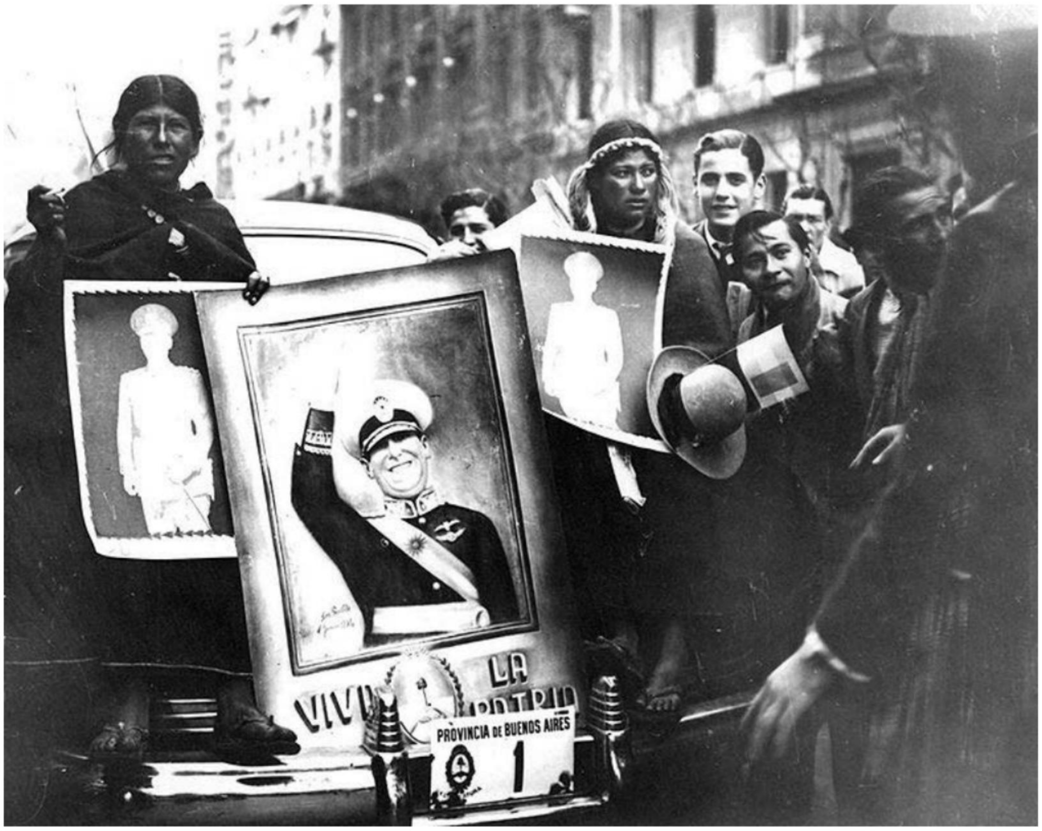

FIGURE 6.15 The working class of Argentina demonstrate to free Juan Perón from jail.

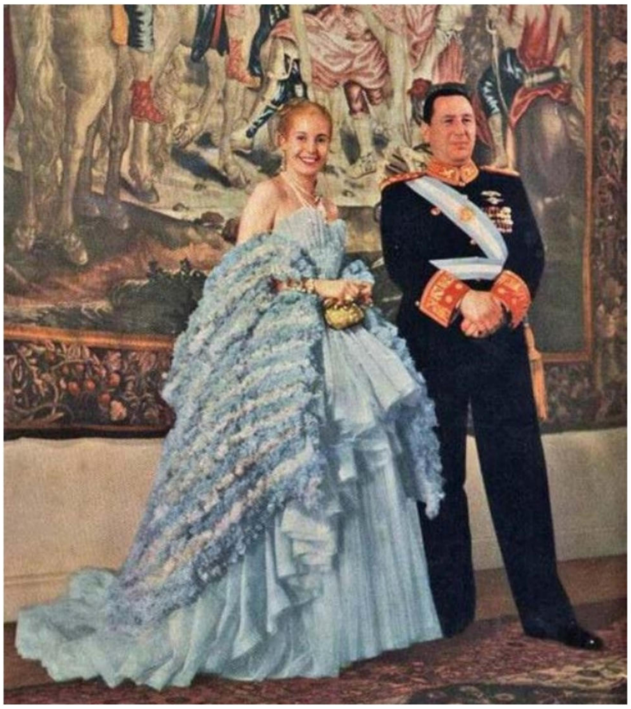

FIGURE 6.16 Juan Domingo and Eva Peron, 1947.

in 1945 and enjoyed great popularity. When Perón was elected president, Eva, affectionately known as “Evita” by the common people, worked with her husband to bring about better conditions for Argentina’s lower classes. As first lady, she actively fought for women’s rights and the poor. She was instrumental in getting Congress to pass women’s suffrage in 1947 (Barnes, 1978). Perón was successful in paying off the country’s external debt and achieving almost 100% employment, yet the economy began to decline in the 1950s because of overexpenditures. Perón’s opposition considered him to be an authoritarian ideologist and compared him to fascist dictators. He had been known to imprison his political opponents, referring to them as unpatriotic. The upper class had grown tired of the corruption, high inflation, weakened economy, and redistribution of wealth (Newton, 2010). Perón was eventually overthrown by a military coup in 1955 and exiled to Spain.

Tango

Tango is a dance form that originated the mid-19th century in Argentina's lower class neighborhoods of La Boca and San Telmo in Buenos Aires. The **musical roots of tango** are thought to derive from African *Candomblé* procession rhythms mixed with the Spanish tango *andaluz* and Afro-Cuban *habanera*. The polka and waltz rhythms of Germany, along with Italian street music are also evident in the music of tango. Combinations of these musical rhythms accompanied the dancers, although in these formative years, the dancers did not touch (Jakubs, 1984). Later, as the dance developed, it became known for its scandalous embrace and extremely close contact.

The massive numbers of immigrants, mostly men, had an effect on the development, theme, and style of the tango. The sorrow of their experience is reflected in the struggle to succeed in this new land, the longing for tender contact, and the nostalgia of easier times. The tango is a representation of the country's **history of immigration.** "It is about the rootlessness, loneliness, and sense of not belonging anywhere ... associated with the pain of longing for home" (Fitch, 2015, p. 3). Early in the development of this dance, men would gather to dance on the street; later these dances moved into the saloons, dance halls, and brothels. Dance

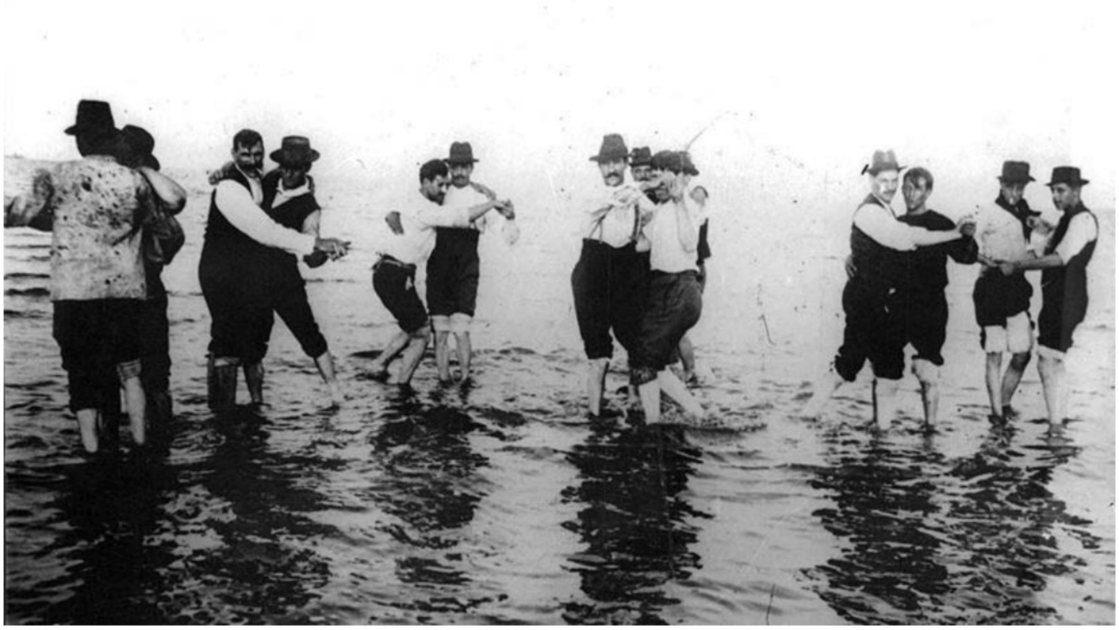

FIGURE 6.17 Men practicing the tango, 1904.

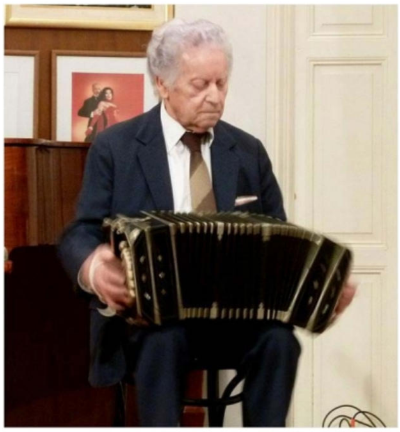

FIGURE 6.18 Bandoneon player Juan Carlos Caviello.

is a means of expression, and in the early street dances, men would perform a solo dance to express their suffering and longing for love (Pfeffer, 2016).

Another street dance based on a rural dance called ***duelo criollo*** incorporated masculine aggression and contributed to the development of the tango. *Duelo criollo* was a dance performed in a circle by two men with knives displaying a tense yet graceful combat style (Mafud, 1966). In the early days of tango, men would visit brothels to ease their loneliness. To keep them entertained while they waited, the owners often hired musicians. Girls would also be hired to dance with the men and keep them entertained. Thus the dance took on yet another style. It became a dance of close contact with slow walking movements to accommodate the inexperienced male dancers. These steps developed into a more complex dance over time. Because there were many more men than women, men would practice dancing with each other. It was a matter of pride for a man to be a good dancer when he finally had the opportunity to dance with a woman (Jakubs, 1984). Gradually, these styles merged into a form of social entertainment known as ***milonga***. This term can refer to the music, the dance, or the place where the dance is practiced and performed. The term ***milongueros*** refers to one who dances the *milonga* tango. While the sultry music played, dancers embraced, closely sensing each other's next step and moving to the music, often lingering in scandalous poses. Although Europeans had introduced the ballroom dances exhibiting closely held positions, the deeply intimate shared space of the *milonga* dancers was considered to be overly sensuous. Initially, this type of entertainment was rejected by respectable society and only performed in dancing halls and brothels frequented by lower classes. Occasionally, however, the young men of wealthy families would seek out the tantalizing exhibition and take part.

Tango was danced to sultry music without lyrical content until **poets** emerged to express the soul of the genre. The social temperament of the era is reflected in early lyrics that tell stories of pimps and prostitutes and of their lives in the brothels. The earliest recorded songs were "**El Chicoba**" and "**Dame la Lata**." Each of these songs represents the blatantly sexual underworld society. "El Chicoba" tells of the young "black sweep" or "baton carrier" who visits the whorehouse. "Dame la Lata" tells of life at the bordello and the procedures of the prostitutes and pimps. "La Lata" was the token purchased and given to the prostitute when the men wanted to dance with her. She would keep these tokens in her stockings until her pimp would order her to "give me the tokens" or "dame la lata." She would receive half of the purchase price as her pay (Jakubs, 1984). The instrument most associated with tango

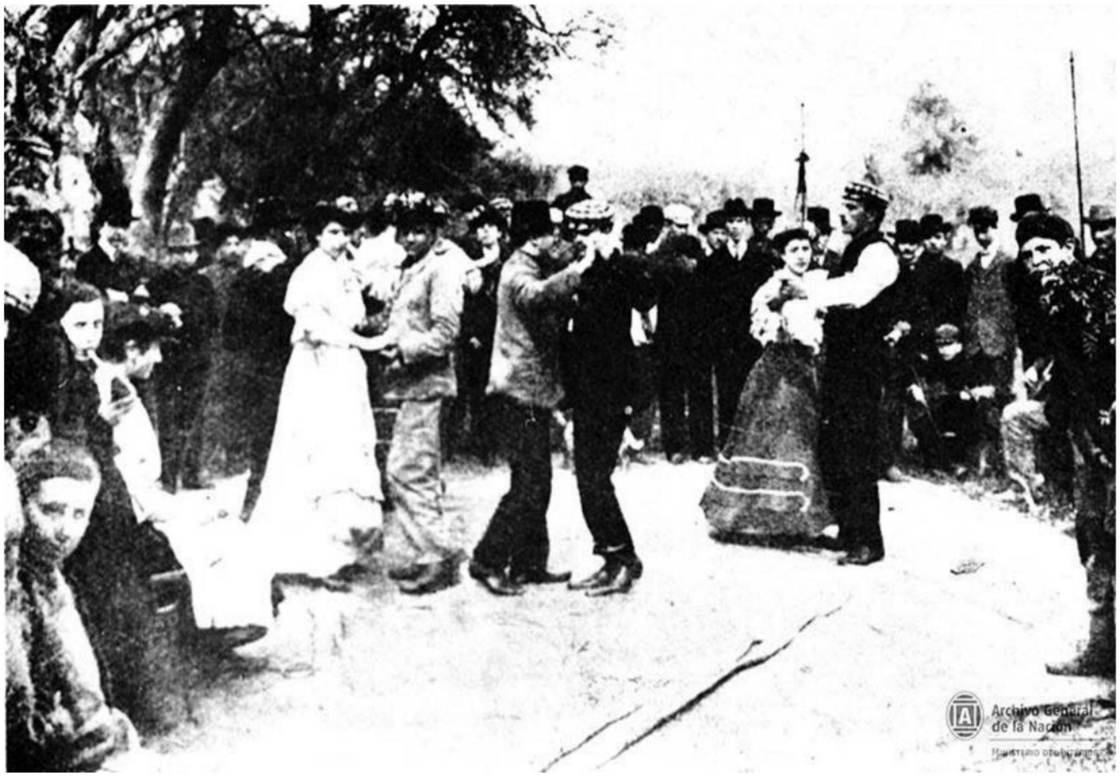
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FIGURE 6.19 Early tango dancers in Buenos Aires, 1890.

music is the ***bandoneon***, an accordion-type instrument. Later, as the genre developed, full orchestras were formed. Many of the lyrics use ***lunfardo,*** which is a type of slang used by the ***portenos***, or those born in the city of Buenos Aires. As the tango developed, it began to reflect the needs and desires of the society. New, more socially acceptable song lyrics began to emerge, speaking more of the sorrows, hopes, and fears of life. Generally, the characteristics of tango display a strong and somewhat tender longing for love. The embrace is close, yet much of the time the facial expressions are emotionless and sometimes even a bit anguished.

In time, the **tango gained acceptance** in the middle and upper classes of society in Argentina and soon gained international fame. The wealthy Argentinians, having experienced the tango at the shady hangouts of Buenos Aires, traveled to Paris to introduce it as a new sensation. It is also speculated that the sailors were instrumental in transporting the dance to Europe, Asia, and the United States (Dujovne, 2011). Although the Argentinians tried to convince the new enthusiasts of the low-life nature of the tango, the taboo history of the dance just made it all the more interesting. In the 1920s, the tango was gaining acceptance around the world. The Argentinians began to identify with the sensuous expression displayed in the tango, recognizing it as an influential art form. By the 1930s, political struggles threatened the common people, taking away their right to vote. The apathetic atmosphere of the citizens caused a decline in tango dancing, yet by the late 1930s, the people of Argentina

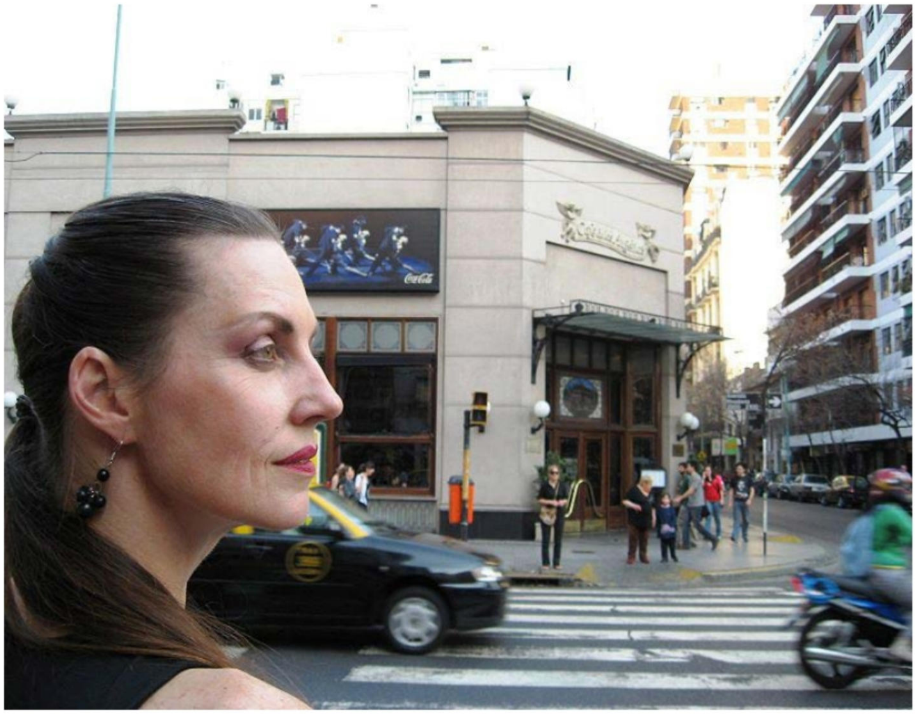

FIGURE 6.20 Tango dancer Nicole Nau in front of Cafe de los Angelitos.

had regained their political freedom. The revived tango now became a symbol of solidarity, expressing a more secure and romantic atmosphere. In 1946, when Perón became president, the tango was at the height of its popularity (Pfeffer, 2016). The romanticism of the era was a direct reflection of the essence of the tango. When rock and roll music emerged in the 1950s, the **tango declined** in popularity. It wasn't until the 1980s, when the musical ***Tango Argentina*** and other tango-based touring shows were staged, that a renewed interest in the *milongas* social tango emerged. People started to take tango lessons or find mentors who could teach them the traditions, rituals, and dance of the tango. Once you perfect the basic steps and the etiquette of the dance, then the immersion into the feelings can develop.

To understand the significance of the tango, it is important to analyze the interactions between the people of Buenos Aires. It is a city of warmth and deep passion for life and love. For example, it is completely natural to kiss the cheek of a casual acquaintance, whether greeting the cleaning lady, the manicurist, the hairdresser—even the nurse, doctor, and receptionist—anyone with whom a business connection is made. "Hugs, kisses, and touch are not rituals: through them we give some of who we are, and receive some of who the other is" (Dujovne, 2011, p. 43). This exchange is at the heart of the dance. It represents the shared space in the cloud of the expression of universal love and oneness, and the common bond of human emotion. The experience of expressing emotion and the energy of love for a moment, just the fact that we as humans can generate such feelings in each other through touch, is the quest. The social tango is an improvisation, like a random conversation, a transcendent moment of oneness between strangers.

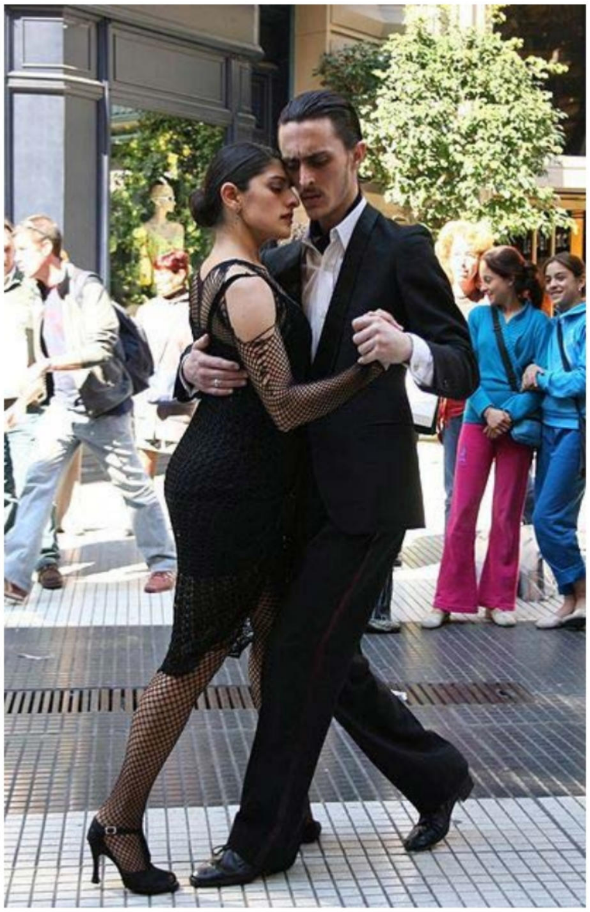

FIGURE 6.21 Tango dancers in the streets of Buenos Aires.

It is said that the people of Buenos Aires display who they are in 5 minutes. They reveal this through their **gaze** and through their conversation. Using their imaginative gaze, they notice one another connecting through play and improvisation. The longing gaze is used to scan the scene. They watch and enjoy the variety of events and exchanges. The gaze turned inward exhibits feelings that are important in a philosophical sense. The searching gaze is inquisitive and curious; it involves questioning and listening. The Freudian gaze exists because the people are always analyzing others to gain more insight to understand each other better. They thrive on subjectivity and introspection. A crossing gaze will catch the eye of the person of interest. Then flattering comments or ***piropos*** are offered in recognition of one's attractive qualities. These comments are usually well received and acknowledged with a nod or a smile (Dujovne, 2011). The tango employs all of these encounters. Communication through nonverbal exchange is an essential part of the culture, which is reflected in the tango. It is important for Argentinians to examine their lives to know themselves and others better. It is just as important for tango dancers to improvise through movement, exploring the depth of soul and true feeling in silence through sensing.

In Buenos Aires, there are many *milongas*, or ballrooms. The ***Confiteria Ideal*** dates back to 1912. It was originally an elegant teahouse frequented by aristocratic patrons. ***La Salon La Argentina***, in contrast, is somewhat plain both inside and out. The dance floors at these ballrooms are surrounded by tables. There is a section for the "**regulars**" and a code of conduct that preserves the old traditions; "nonregulars" must wait to be seated, generally men are on one side of the room and women on the other. The ballroom is exclusively for dancing, not for socializing. Men who sit alone will invite only women who sit alone. If a woman is seated at a table with a man, it is clear that she is spoken for and will not be invited to dance by a solo man. The gaze at a prospective partner across the distance is a signal to ask for a dance. Men look to catch the eye of a woman, and then if they would like to invite her to dance, they make a gesture with a ***cabeceo***, or nod. This gesture can include a tilt of the head or slightly raised eyebrow. If the woman is interested, she will gaze back, lingering for a moment, inviting him to invite her to dance. The embrace is close in the social tango, as the dancers ***caminar***, or walk tango style, counterclockwise around the floor. The man walks forward and the woman is led by him walking backward. More advanced dancers include intricate steps; for example, *cortes*, *quebradas*, *boleos*, and *ganchos*, if space will allow. The ***cortes*** is a turn in a new direction using a syncopation or hold of several beats; it literally means *to cut*.

The ***quebradas*** is a signature move of tango in which the woman arches her back in a pose. The ***boleos*** is an embellishment using a circular whipping action of the leg called a *latigazo*. The ***ganchos*** is a flick of the knee to hook around a partner's leg. *Tango nuevo* displays studied steps in ballroom or show fashion. Each person has a unique style, and it is up to the woman to adapt to the man's lead. There is a set of four dances known as a ***tanda***, which is followed by a ***cortina***, or interlude with music playing. At this time, the dance floor empties. The man usually walks the lady to her chair and the inviting gazes begin again linking up new dance partners. Usually, only one *tanda* is danced with a particular partner. This tradition reflects life's relationships, as they come and go, mirroring the *tanda/cortina* sequence. At the end of the night, the last song to be played is "***La Cumparsita***." This is probably the most well-known tango in the world. *Milonga* dancers relish the moment as they glide smoothly along, deeply immersed in their individual emotions yet joined in a common union of the music and the dance. During those moments on the dance floor, one experiences pure emotion, the common denominator of all humanity, all while in the arms of a stranger.

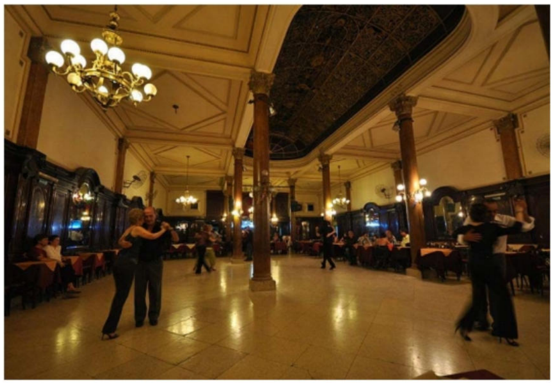

FIGURE 6.22 *Milongueros* at the *Confiteria Ideal*, a well-known *milonga*.

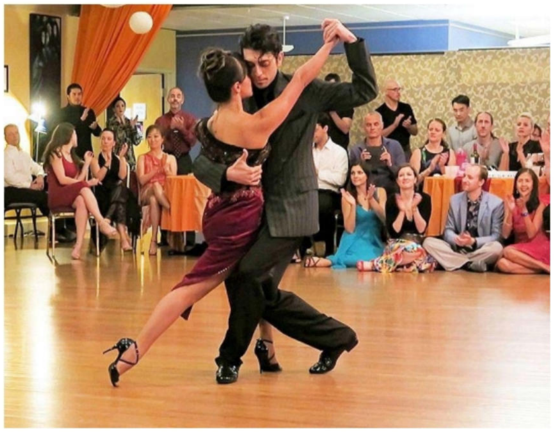

FIGURE 6.23 Tango dancers perform at a festival.

Summary of the Argentinian Tango

The Spanish persisted to settle the new land after encountering many conflicts with the Indigenous people. Eventually, the Indigenous people integrated with the settlers, and they became a mixed race of mestizos, together they won independence from Spain. By the 19th-century Europeans came to Argentina in droves. The large population of immigrants, mostly men, contributed to the development of the tango. It was a dance the men taught one another to express loneliness and longing for their homeland.

The tango is a result of a blended society pulling elements of many cultures and traditions together. It was a way for the immigrants to find a sense of belonging, as well as a representation of the rise of the lower classes into mainstream society. A reflection of a romantic era longing for elegance and love, the tango requires dancers to present their best selves and opens up the soul for emotion to freely flow. The universal appeal of the tango resides in the desire to reach a certain state of transcendence where one feels safe to let the emotions and music carry them. The tango is popular and still practiced in the current culture of Argentina, as well as around the world. Many tango festivals in a vast number of cities are attended by people from different ethnicities, genders, and nations. The tango is a dance that connects human souls, and in this world full of competition, discord, and isolation, it fulfills the need to belong and the craving to sense the nostalgic home, if only for a few brief moments.

Key Terms List—Chapter 6

Pedro Álvares Cabral
Captaincies General
Father Manuel da Nobrega
Jesuits
Ignatius of Loyola
Tupi-Guarani Indians
Treaty of Tordesillas
Rio de Janeiro
King Dom Joao VI
Pedro II
Princess Isabel
Mandatory Draft
Politics of Coffee With Milk
Getúlio Vargas
Humberto Casello Branco
Tancredo Neves
Colorism
Candomblé
Orixas
Barravento
Zebra Dance
Capoeira
Quilombos
Capoeiristas
Mestre Bimba
Capoeira Regional
Mestre Pastinha
Capoeira Angola
Capoeira Contemporanea
Ginga
Roda
Berimbau

Pandeiro
Atabaque
Carnaval
Lent
Entrudo, the Feast of Fools and the Feast of Asses
Samba
Day of Kings
Samba Schools
Forro
"For All"
Forrobodo
"Great Party"
Accordion
Zabumba
Metal Triangle
Luiz Gonzaga
Forro Universitario
Juan Díaz de Solis
Pedro de Mendoza
Mestizo
Juan de Garay
Viceroy de La Plata
Criollos
War of the Triple Alliance
Juan Domingo Peron
Eva Duarte
Tango
Musical Roots of Tango
History of Immigration
Duelo Criollo
Milonga
Milongueros
Poets
El Chicoba
Dame la Lata
Bandoneon
Lunfardo
Portenos
Tango Gained Acceptance
Tango Declined
Tango Argentina
Gaze
Confiteria Ideal
Piropos
La Salon La Argentina
Regulars
Cabeceo
Caminar
Cortes
Quebradas
Boleos
Ganchos
Tanda
Cortina
La Cumparsita

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Chapter 7

Dances of East Asia

THE EAST ASIAN CULTURES VALUE THE beauty in life. Deeply rooted in tradition, respect for elders, and wisdom of the past is highly regarded by the Asian people. All art forms are approached mindfully, and many reflect the wonder and beauty of nature. The primary focus on aesthetics is that of balance and symmetry. Etiquette and decorum are also highly respected, as honor is extremely important in these cultures.

Chinese Culture and Dance

China is one of the oldest civilizations in the world. Prehistoric China, of the 3rd millennium BCE, is believed to have been led by Yandi and Huangdi, otherwise known as **the yellow emperors**. After Huangdi defeated Yandi in a battle for power, they joined forces, with Huangdi serving as the leader and Yandi second in command. Emperor Yao and later Emperor Shun were

CHAPTER OUTLINE

- Chinese Culture and Dance
  - Communist China
  - Chinese Belief Systems
  - Chinese Dance
- Taiwanese Culture and Dance
  - Religions of Taiwan
  - Dances of Taiwan
  - Modern Dance in Taiwan
- Japanese Culture and Dance
  - Religion in Japan
  - Japanese Dance
- Korean Culture and Dance
  - Korea's Political History
  - Korean Religion
  - Korean Dances
- Summary
- Key Terms List—Chapter 7
- Works Cited
- Image Credits

FIGURE 7.1 Great Wall of China near Jinshanling.

also legendary leaders who ruled over China in the prehistoric period. The first dynasty that passed down power within the family line was the Xia dynasty, which ruled from 2183 BCE to 1752 BCE. Power transitioned turbulently from dynasty to dynasty until the Ching, or Manchu dynasty, came into power and ruled from 1644 to 1911. The imperial system ended in 1912 CE when the Republic of China was established under Sun Yat-sen. Then in 1949, after a civil war, the Communist Party established the People's Republic of China, with **Mao Zedong** as chairman. Meanwhile, the former leader of the Republic of China, Chiang Kai-shek, retreated to Taiwan.

Communist China

The restructuring of the government included the redistribution of land and the destruction of any remnants of the previous feudal system. Mao modeled his government after the Soviet Union, believing that socialism would bring order to the people of China. After Mao's death in 1976, **Deng Xiaoping** took leadership. His main focus was economic reform, which has been good for his country in many respects. Deng resigned in 1989 after the Tiananmen Square incident. Then **Jiang Zemin** became China's leader. He continued to promote economic growth by supporting Chinese industries and education, as well as promoting international exports. In 2002, **Hu Jingtao** assumed the leadership position, and China's economy has continued to flourish ever since. His main focus was to develop the rural areas and promote a harmonious society. In 2013, **Xi Jinping** became the new leader of China. His goal was to work toward having a better lifestyle for the citizens of China, as expressed in his speech titled "The Chinese Dream, the People's Dream" delivered March 17, 2013, at the second plenary session of the National People's Congress. In 2018, China voted to abolish the two-term limit of the presidency, allowing Xi to rule for life.

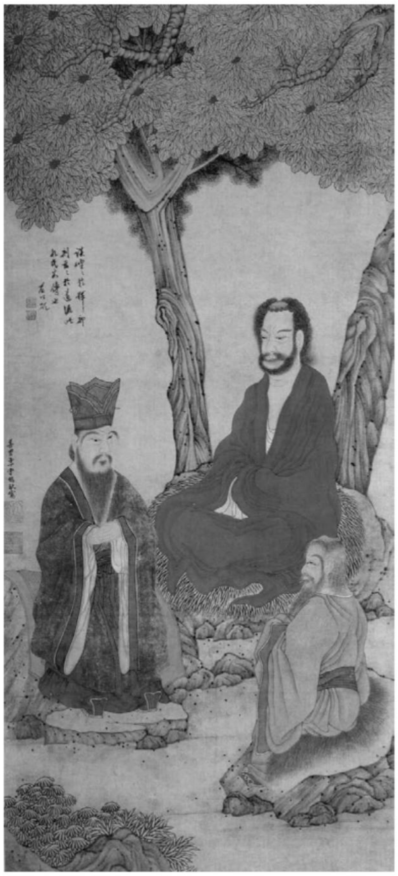

FIGURE 7.2 Confucius, Lao-tzu, and Buddhist Arhat. Hanging scroll, ink, and color on paper. Painting is located in the Palace Museum, Beijing.

Chinese Belief Systems

In prehistoric China, shamans and sages taught the ways of life. Chinese astrology honored the heavens and associated groupings of celestial bodies with the various animals. Careful observation of nature helped the Chinese develop the belief that life will unfold naturally, and there is no sense in "pushing the river" or attempting to force life events to occur a certain way. As tribes grew in population and civilization developed, a need to bring order led to the development of moral codes and ethical ways of relating to others to ensure harmony in society. These ancient principles helped to create a distinct Chinese way of life.

Dao

Daoism is thought to have started in prehistoric China with the great sages Yao and Shun. Then in the 6th century BCE, Lao-tzu formalized the philosophy in his writing titled ***Dao De Jing*** or *The Way and Its Power.* The great thinkers Yang Zhu and Chuang Tzu further explored the tradition of Dao in the 3rd century BCE. Daoism as a religion began with Zhang Daoling in the mid-2nd century CE (Renard, 2002, p. 363). The religious ideas are based on Lao-tzu's writings. He proposed that "being" is the key to a well-lived life and that "good or bad fortune is determined by man not by Heaven" (Qizhi, 2004, p. 44). **Wu wei** was another principle presented by Chuang. It literally means nonaction or noneffort, but a deeper explanation describes it as a way to let life unfold naturally. This is demonstrated in the flow of the universe and the natural order of things in perfect balance. Once the followers realize the way, they attain virtue and integrity. Part of Daoism is a deep search for the essence of the soul through the practice of humility, so it addresses life on a more spiritual level than Confucianism, which focuses on moral behavior.

Confucius

The forefathers of ancient China, Yandi and Huangdi (5,500 years ago), initiated the idea of self-cultivation, or the commitment to becoming a person of virtue. These ideas were passed down through the generations and eventually formalized into moral codes and ethics by the great philosopher **Confucius**. He put these codes into practice and put forth an effort to educate people and encourage them to coexist in harmony. Respect and honor for the family is very important in Chinese culture. The Chinese felt the best place to learn the moral behaviors that Confucius presented was in the family unit.

Confucius was a well-educated man, having studied the history and literature of previous generations. He carefully contemplated his studies and devised a system of moral codes and ethics to educate the Chinese people. He was extremely interested in relationships between people, because in the period that he lived, social decay was apparent. He questioned the principles of people's thoughts and actions, wondering how they could be guided to achieve social stability. His intention was to help create a society that was kind and respectful to one another. For Confucius, the answer was *Ren*, or benevolence. Specifically, he believed that a man of virtue must develop the proper way to understand and empathize with others. A book called ***The Analects***, compiled by Confucius's disciples, contains many of his philosophical sayings. One of the sayings that best describe his principles is, "What you do not want done to yourself, do not do to others" (Qizhi, 2004, p. 67).

Chinese Dance

Chinese Court Dances

There are 56 ethnic groups in China with the Han people being the largest. Han Chinese emperor Qin Shi Huang (221–207 BCE) adopted the court dances or the palace dances as a form of royal entertainment. Palace dances reached a height of sophistication during the Tang dynasty, as they were represented in poetry, paintings, and sculptures of that period. Two types of court dances were presented: (1) those depicting the warrior using martial arts and (2) those depicting the etiquette and moral codes of Confucius. Chinese palace dances were performed by peasants, slaves, concubines, or professional dancers. The royals or elites did not dance themselves as in the European courts (Chang & Frederiksen, 2016, p. 7). Royalty did, however, create the story, develop the choreography, and write music for palace dances as in *Prince Qin's Calvary*, written and choreographed by Li Shimin, also known as Emperor Taizong of the Tang dynasty (586–907 CE). *Prince Qin's Cavalry* celebrates the Imperial Army preparing for battle. The dance was presented in 12 acts, including martial art sword dances and battle scenes. The concept of the dance was to always be prepared to defend the motherland and never let your guard down, resisting complacency during times of peace.

The Dragon Dance

Chinese culture is sometimes referred to as the "dragon culture." They value the traits of wisdom, power, and courage, which are often connected with the dragon. Chinese artifacts that incorporate the dragon have been found dating back to about 4,000 to 6,000 years. Mythologically speaking, the dragon is traditionally composed of many different animal features, with the horns of a stag, ears of an ox, eyes of a rabbit, body of a serpent, scales of a fish, and feet of a tiger. The dragon is versatile: It can fly in the sky, swim in the sea, and walk on land. Thus it is a creature believed to have great powers. It was thought to have been a creature associated with storm clouds and fertile rains. Since the Han dynasty (180–230 CE), **the dragon dance** was done at spring festivals in the farming community to bless the crops and pray for prosperity (Qizhi, 2004, pp. 33–38). It continues to be performed today, typically at Chinese New Year celebrations. The dance signifies the casting out of evil spirits and the welcoming of good luck and prosperity in the New Year.

The dragon dance requires considerable coordination. The musical instruments, which provide the rhythm for the dance, are drums, cymbals, and gongs. The dragon costume consists of an elaborately decorated dragon head and a long flowing body, which is made of material and supported by poles. The dancers carry these poles and maneuver them to raise and lower the dragon's body or tail. The recommended length is 110 feet long, which typically requires nine dancers, but the dragon can be longer or shorter to accommodate space and resources. Some believe that the longer the dragon is, the more luck and power it will bring to the people (Chen et al., 1987, p. 7). One popular dragon dance formation is called *chasing the pearl*. In this formation, one dancer carries a pearl on the end of a stick and runs in front, enticing the dragon to follow him, which is said to symbolize the search for wisdom and knowledge.

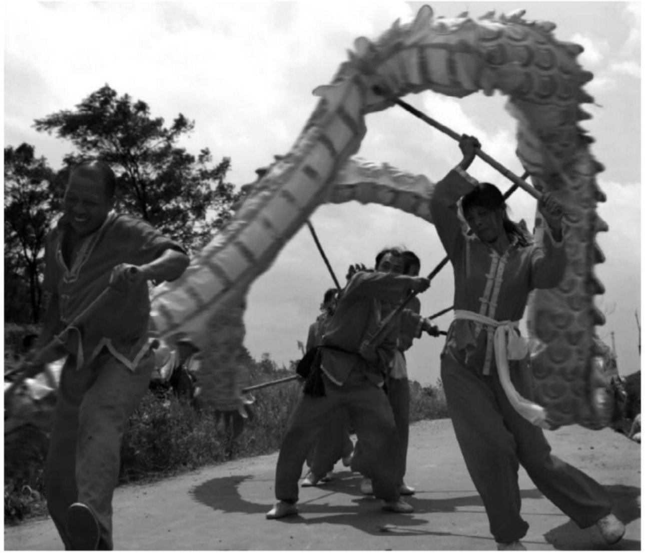

FIGURE 7.3 Performers create designs in the dragon dance.

Chinese Folk Dances

Many of the folk dances in China emphasize the qualities of beauty and strength. For example, both **the fan dance** and **the ribbon dance** are performed by beautiful women who demonstrate delightful symmetrical patterns and create a formal kind of balance for the viewer to watch. Beautiful feathered fans carried by the dancers create a representation of flowers and wonderful swirling designs. The Chinese ribbon dance originated in the Han dynasty (206 BCE–420 CE) and later performed in the Tang dynasty, which was known as the golden age of dance and art. The legend behind the origin of the dance tells of a man named Hsiang Po who used his silk sleeve to protect a Han dynasty emperor from the sword of an assassin. The dance was created to express gratitude and honor with the ribbons representing the hero's sleeve. They used shorter ribbons when the dance was first created, but eventually, the ribbons became longer. During the dynasty period, the dance was only performed for royalty but later developed into a folk dance done at cultural events to entertain the public, expressing a celebration of happiness, joy, and appreciation. The colorful silk ribbons create a flowing calligraphy that dances in the air. The main idea is to appreciate the beauty found in nature and life. The sword dance demonstrates skill and bravery. Using a sword as a prop, the dancer demonstrates their skill in twirling and posing and performs martial arts moves to express courage and strength.

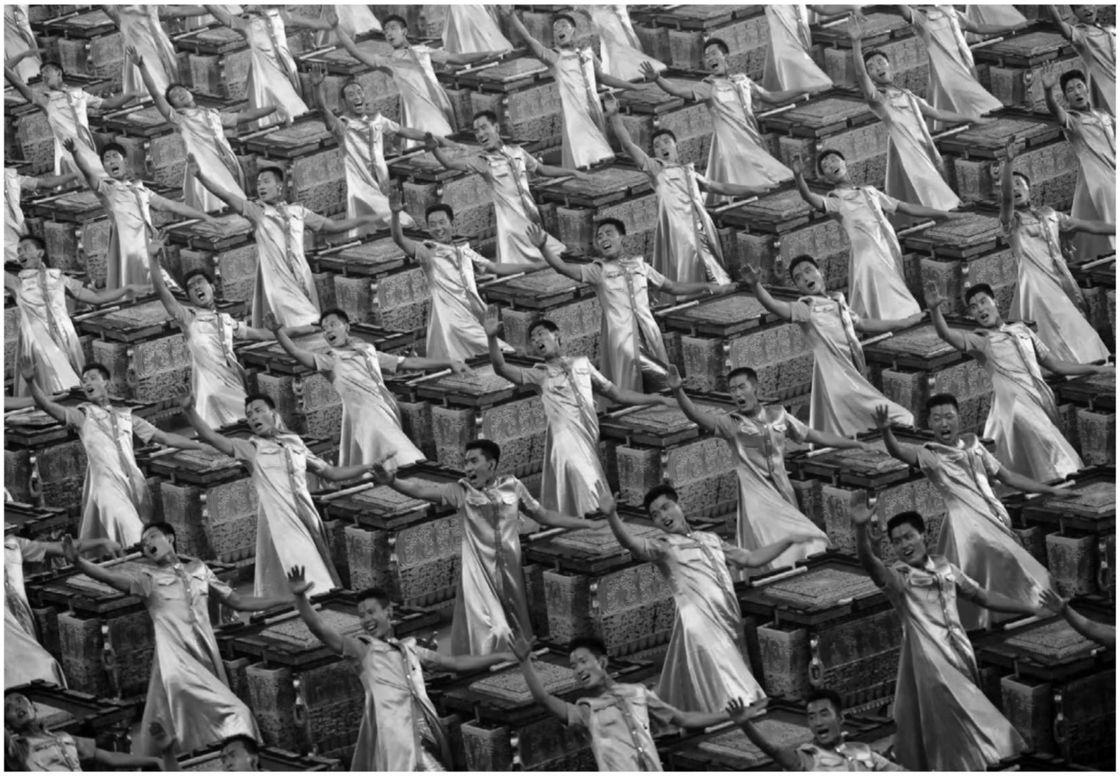

FIGURE 7.4 Drummers begin the countdown to the opening ceremony of the 2008 Olympic Games. The *fou* is the most ancient Chinese percussion instrument made of clay or bronze.

The 2008 Olympic Games

Beijing, China, hosted the 2008 Olympics and initiated and concluded the event with fabulous ceremonies. The synchronicity of the performers was flawless, which could be seen to represent the Chinese ideal of an orderly and synchronized society. The theme of the ceremony was harmony, which is a term that has been used by China's leaders Jiang and Hu to express the importance of social stability and unity. The ceremony displayed important aspects of China's cultural history through movement and dance.

The ceremony took place in the beautifully designed Bird's Nest National Stadium in the capital city of Beijing. The overall director was Zhang Yimou, an internationally renowned filmmaker, but many international artists contributed to make the ceremonies a success. Two thousand and eight drummers began the final countdown to the ceremonies, performing in perfect unity and initiating the spectacular event. Screens that topped the stadium displayed projections of fireworks, which were an ancient Chinese invention. Another aspect of Chinese history that was included in the ceremony was an artful display of traditional calligraphy, traced out by the dancer's bodies on a large scroll (paper being another great invention by the Chinese) on the stadium floor. Reference was also made to Confucius, as 3,000 disciples chanted sayings from *The Analects*, including, "To have friends coming from

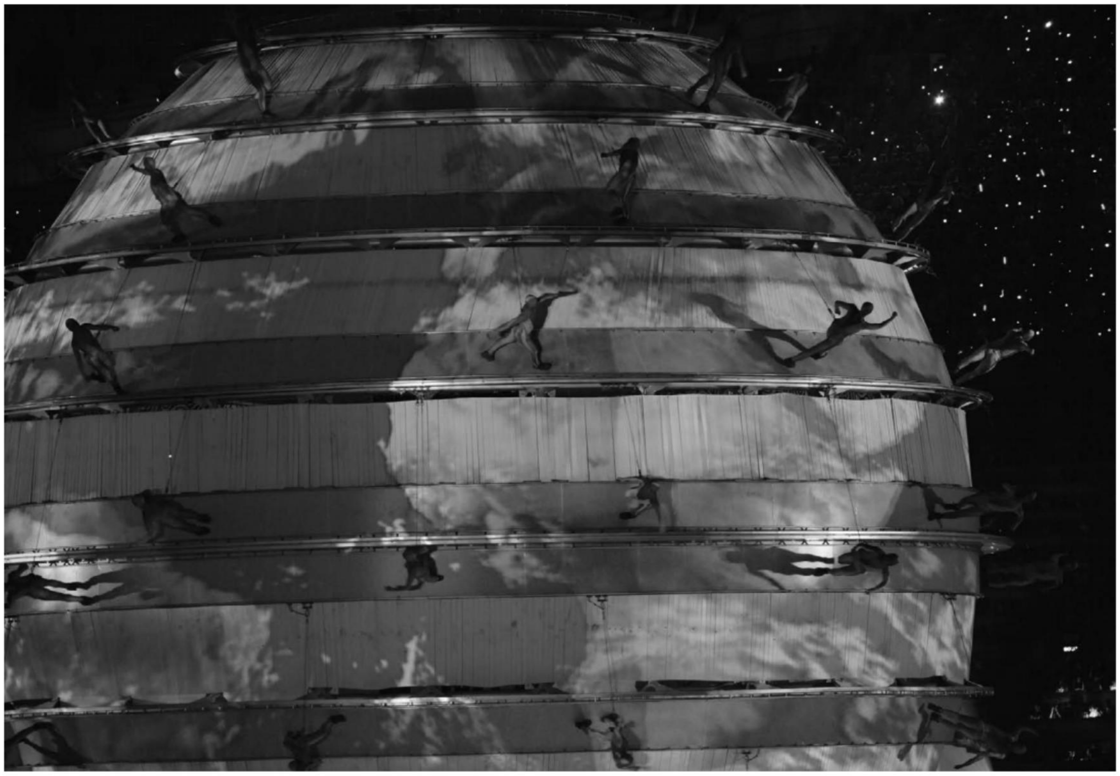

FIGURE 7.5 Dancers circle the sphere to symbolize peace and unity of mankind in the opening ceremony of the 2008 Olympic Games.

afar: is this not a delight?" "All within the Four Seas are his brothers" (Barme, 2009, p. 76). Writing blocks displayed the Chinese character for "harmony," and then they reconfigured into an image of the Great Wall of China and again transformed into a field of peach blossoms. The narrator of the ceremony stated, "We find ourselves in a garden suffused with color. This peach-blossom fairyland of harmony and romance expresses the Chinese people's love for peace" (Barme, 2009, p. 80). Performers created the image of a sea vessel to represent trade in the 15th century, and then the account of traditional China concluded with ritual music. Fantastic pillars that protruded from the stadium floor had musicians playing on top of them, and beautiful women in elaborate royal costumes moved in perfectly synchronized floor patterns.

The second half of the ceremony displayed ideals associated with contemporary China: 2,008 tai chi performers conveyed the idea of revived tradition, and a group of children chanted a prayer to restore nature. One of the most impressive displays was a sphere that emerged out of the ground as the **taikongnauts**, or Chinese astronauts, invited viewers to look toward the future. Fifty-eight dancers then ran and danced around the sphere, suspended by cables. This movement was meant to signify a positive message about world peace and the unity of humankind. Thousands of performers synchronized their movements to create beautiful displays of unity and harmony. The ideals of Chinese society were exemplified in the opening ceremony of the 2008 Olympics. As Zhang Heping, one of the creative team coordinators stated, "We were able to ensure meticulous coordination because we have a rigorous organizational system" (Barme, 2009, p. 71).

Chinese dance styles reflect the beliefs and culture of its people. The mythological dragon expressed the powerful and courageous spirit of the population. The beauty and symmetry in the fan and ribbon dances display a sense of wonder toward nature, reminding the people to appreciate and learn from the natural world. Finally, the extravagant ceremony at the 2008 Olympics reflected the collective spirit of the Chinese society striving to live in harmony from past to present.

Taiwanese Culture and Dance

Taiwan was originally inhabited by several aboriginal mountain tribes. Women engaged in farming and weaving, while the men would hunt and fish. Independent tribes each had a form of self-government, and historically, the people were believed to be honest and peaceful. The Chinese began to migrate to Taiwan in the 15th century, and by the late 16th century, Portuguese explorers had discovered the island and given it the name **Formosa**, meaning "beautiful." The Spanish, and then the Dutch, also occupied parts of Taiwan. But by 1661, the Dutch were driven off the island by Cheng Kung of China. The Chinese population steadily grew in Taiwan, and by 1683, Admiral Shih Long took power from the Cheng family. By 1885, after the Sino-French War, Taiwan became a province of China. Taipei became the capital of the province, with Liu Ming-Chuan appointed inspector general. Under his leadership, Taipei became a modern city through the development of its natural resources and infrastructure. Liu brought prosperity to his people by opening trade and emphasized the importance of education by building schools. He also supported the welfare of the people by building hospitals, railroads, and developing waterworks and utilities.

The Japanese invaded Taiwan and took power on April 17, 1895, with the Treaty of Shimonoseki. However, on May 1, 1895, the people of Taiwan established their own government, which they called the "Republic of Taiwan." It was equipped with a parliament, and they elected Tang Ching-sung as their president. It was the first democratic republic in Asia, but this government was very short-lived, because in June, the Japanese took power again by setting up a military and civil administration led by the Japanese governor-general Kabayama Sukenori. Taiwan became a Japanese colony after 220 years of being part of the Chinese empire (Chang, 2012, p. 53).

The economy flourished in Taiwan in the first part of the 20th century, and all profits went to the Japanese. The Japanese did not try to assimilate the Chinese population of Taiwan, and the population maintained a ratio of 8 Chinese to 1 Japanese. The Taiwanese people attempted revolts on several occasions, but it was not until the end of World War II, when the Japanese surrendered, that Taiwan again became part of China. Then in 1949, mainland China became communist under the leadership of Chairman Mao, and **Chiang Kai-shek**, former leader of the Chinese republic, was exiled to Taiwan. Chiang declared martial law in his exiled land and established the "People's Republic" in Taiwan, also known as the KMT. The KMT followed the three principles of its founder Sun Yat-sen. The first principle is **minzu**, or nationalism, which was meant to promote unity among the people. The second principle is **minquan**, or democracy, designating power to the people, and, finally, **minsheg**, or social welfare, is meant to serve the good of all Taiwanese people. In spite of democratic principles, heavy watch was kept over the country so that order was maintained. Chiang and then his son ruled Taiwan from 1949 to 1988. Then a new party, called the "Democratic Progressive Party" (DPP), which advocated for human rights, was developed in 1986. In 1988, Lee Teng-hui, a DPP candidate, won the election. He served until 2000, when another DPP candidate, Chen Shui-bian, was elected president. Then in January of 2008, a KMT candidate, Ma Ying-jeou, won the election.

Religions of Taiwan

The predominant religion of Taiwan is Buddhism, with Daoism as the second most popular religion. The popularity of these religions is due in part to the influence of the Chinese. Prior to Chinese control, the religions of the aborigines were pagan and predominantly focused worship on elements of nature. The need to honor the spirits and elements, which were believed to control the food supply and guard against natural disasters, was considered a means of survival. Over time, new religions cropped up, which exhibited a blend of previously established beliefs and religions. For example, **Li-ism** is a blend of Buddhism, Confucianism, and Daoism, which honors the goddess of mercy, Kuanyin. Li-ism means the "doctrine of order" and emphasizes some traditional Chinese ethics and morals. It was established in the 17th century by Yang Lai-ju. Another example is **Tenrikyo**, which began during the Japanese occupation in 1838 by a woman named Miki Nakayam. It is similar to Buddhism, with the main idea being to unite with the spirit of the universe, to accept one's destiny, and to lead a joyful life. Meanwhile, **Hsuan-yuan Chiao** is a religion based on the teachings of the yellow emperor Huangdi. It was established by a legislator named Wang Han-Sheng in 1957 as a reaction to the communist government in mainland China. **Tienti** teachings are based on some of the ancient Chinese beliefs, which honor the universal god T'ienti. It revolves around recognizing the coexistence of the spiritual and material world to manifest universal love among all people. It was founded by Lee Yu-Chien in the 1980s. **I-Kuan Dao** is another new belief system and the third most popular religion in Taiwan. Those who practice this religion look for common principles found in the major religions of Buddhism, Daoism, Christianity, Hinduism, Islam, and Judaism. The followers of this belief system hope that by revealing the universal truths within many of the world's most popular religions, peace, harmony, and religious cooperation will be achieved throughout the world.

Dances of Taiwan

The original settlers of Taiwan were Austronesians, who arrived on the island more than 6,000 years ago. Today, there are nine aboriginal tribes that inhabit Taiwan: (1) Atayal, (2) Saisiat, (3) Bunun, (4) Tsou, (5) Paiwan, (6) Rukai, (7) Puyuma, (8) Amis, and (9) Yami, and each tribe has a unique dance style. Each style is accompanied by music and song and consists of simple, repetitive movement. They are mainly ritual dances, performed at ceremonies to worship the spirits of nature who are believed to offer prosperity, protection, and overall well-being. Meanwhile, communal dances are also done as a form of entertainment and recreation.

The largest tribe in Taiwan is the **Amis**, which inhabits the eastern portion of the island. The Amis tribe expresses thankfulness through song and dance. During a ceremony, men in the community join together and move in a spiraling circle, while singing prayers for an abundant harvest. This tradition is performed at the *Illisin* Spring Festival. In this community, the elders are revered, and each stage of life is celebrated with a ceremony or an annual rite of passage.

The **Atayal** tribe, located in the central mountains of Taiwan, are historically thought to have been fierce headhunters. They also marked tribe members with facial tattoos to symbolize unity. To accompany their dances, they created a musical instrument called a **tatuk**. It is a reed harp that creates a twanging rhythm. This instrument accompanies the **weaving song and dance**, which is designed to help weavers keep a steady rhythm while weaving and thus ease the work. Weaving is a very important skill for the women to master in this community, as woven items are used in many different aspects of the culture.

The **Saisiat**, who live in the northern central mountains, celebrate the Dwarf spirit, who is believed to help them with farming. This ceremony is 3 days long and is known as *Pasta'ai*. It is done in the 10th lunar month. During this ritual, songs are sung to worship the plants, and the dance involves the whole community dancing in a circle. They perform a slow, simple, swaying motion, and occasionally an irregular step is performed to honor the hundred-pacer snake, which is considered to be a protective deity.

The **Tsou** occupy the central mountains. They hold a ceremony to honor the spirit of the warrior. This battle dance is arranged with 50 or more men standing next to each other in the shape of a horseshoe. They stand stationary and sway forward and back in a meditative rhythm as they sing in perfect fifths.

The **Bunun** also live in the central mountains and perform several dance ceremonies to ensure well-being. The song and dance of the **Abundant Millet Harvest** are said to have been inspired by the sound of the waterfall. One Bunun belief is that the success of the harvest depends on how well the song and dance are performed. For this dance, eight to 10 men form a circle, link arms behind the waist, and sidestep counterclockwise as they recreate the sound of the waterfall and produce a harmonic tone.

The **Paiwan** live in the southern mountains. This is the only Taiwanese aboriginal tribe that has a class system. In their ritual dances, only men of the upper class are allowed to perform. In the song and dance to honor the hundred-pacer snake, a long-nose flute is played by a man from the aristocracy. It is thought that the tone from the flute helps tribal members to tune into the sound the snake makes, which is believed to warn the people if a typhoon is coming. The battle dance is done by men from the upper class. During this ceremony, they wear beautifully embroidered costumes and flowers in their hair in reverence to spiritual beings. The dance consists of simple repetitive movements and songs that tell of bravery and courage.

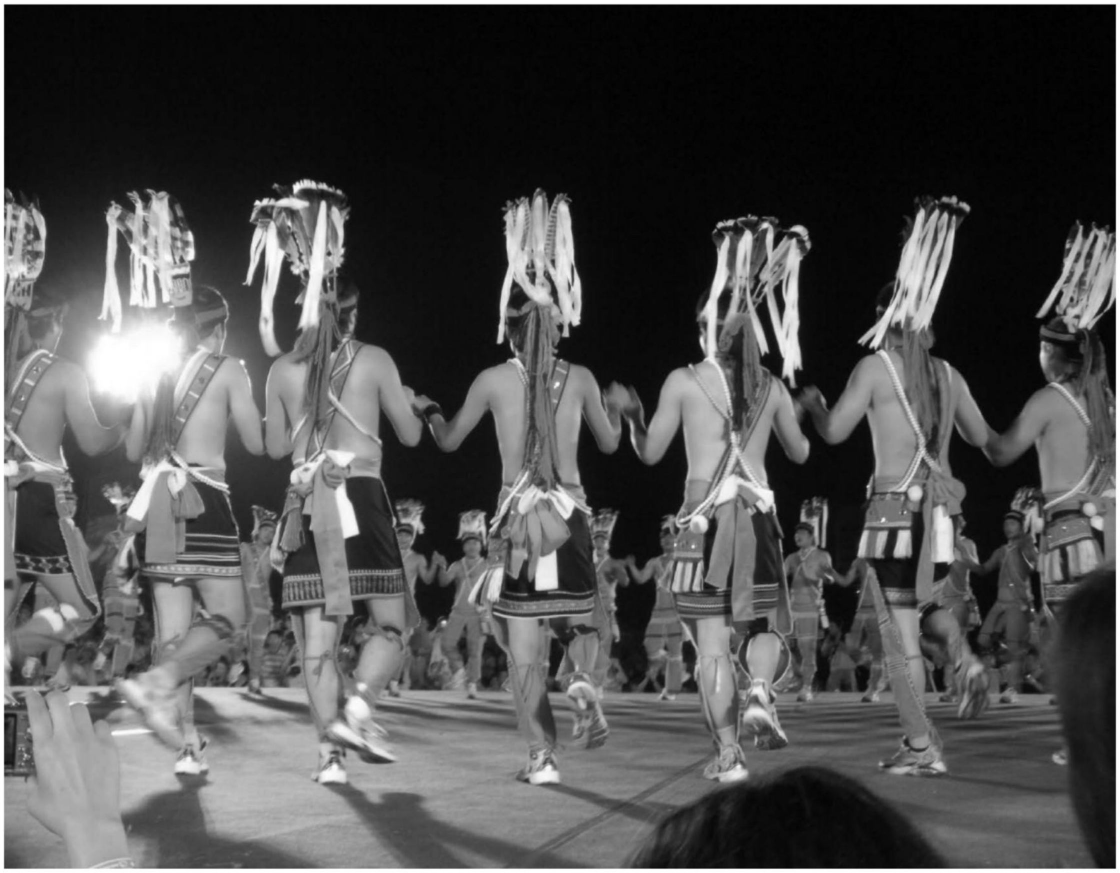

FIGURE 7.6 The Amis aborigines of Taiwan perform a tribal dance.

The **Rukai**, who live in the southern mountains, have a special area for their ceremonies to be performed. One such ceremony is the wedding dance, which is performed by upper class women at a wedding. The bride swings on a rope, and the smoothness of her swing is meant to demonstrate her moral character.

The **Puyuma**, of the southeastern mountains, perform weeding and hunting dances. **The weeding dance** is performed by women. This dance is done to celebrate the hard work of the women weeders and is meant to promote endurance for this arduous task. Meanwhile, **the hunting dance** is done by men and seen as a ceremony to train the young hunters in the techniques of hunting.

The **Yami** live on an island off the coast of Taiwan known as Orchid Island. They are a fishing community, and one of their biggest celebrations is the Flying-Fish Festival. This takes place in early spring, and the success of the festival predicts the success of the harvest. Two of the dances performed at the festival include **the harvest dance** and **the hair dance**. The harvest dance is done by men who wear loincloths and imitate the movements necessary to plant and harvest crops. The hair dance is done by the women, who creatively manipulate their hair to simulate the actions of the flying fish. Another key aspect of this festival is the launching of beautiful, handcrafted boats, which often take about 2 years to make.

In 1991, a group of Taiwanese college students formed the **Formosa Aboriginal Dance Troupe**. The idea was to preserve the ancient rituals of Taiwanese aboriginals in their ever-changing and progressive society. The students went to the different tribes and worked with the elders to learn the song and dance rituals. They took notes on the process and filmed the rituals. Then they reenacted the rituals on stage to share with the public.

Modern Dance in Taiwan

Cloud Gate Dance Theater is a world-renowned modern dance company based in Taiwan. The artistic director of the company is **Lin Hwai-min**. From a very early age, he recognized the magic of dance, and after he saw the Jose Limon Company perform a work called *The Moor's Pavane*, he decided he wanted to become a modern dancer. He had early success as a writer, publishing two books before he was 21, and he won a scholarship to study literature in the United States at the University of Iowa. This also provided him with the opportunity to minor in dance, where he choreographed his first work. This started him on a new career path. In 1973, he founded the Cloud Gate Dance Theater.

His choreography expresses the flow of the human spirit. He combines traditional Asian cultural ideas with Western influence. Movement techniques from the Beijing Opera, tai chi, tao yin, and ballet emerge in his dance style, as the training of the dancers ranges from classical ballet and modern dance to Chinese traditional body disciplines. Lin claims that with this type of training, the dancers suffer fewer injuries. As Reiner E. Moritz described, "Before curtain, the whole backstage is quiet, like a church. Nobody is kicking up legs and nobody is doing crazy pirouettes for the last minute rush. Dancers meditate to center their bodies and minds" (Van Damme & Petri, 2006, p. 7). This complete centeredness is evident in the secure movement quality of the dancers. One of Lin's artistic goals is for his dancers to find the exchange of energy with the audience through the process of breath control. He believes that if this occurs, and the audience is engaged in the energy of the dance, then they will be transported to a deeper state of consciousness, and they will also be participating in the art of dance.

Lin's choreography reflects the Taiwanese legacy. His early works were literal, using classic characters to express personality traits through movement. But soon, his style became more abstract and began to celebrate the sheer beauty of the moving body while also reflecting the elements of nature. One of his works, *White Snake*, was based on a traditional Chinese folktale that has been performed by the Beijing Opera. Lin was inspired to create his own rendition in a 25-minute dance. Meanwhile, *Legacy*, choreographed in 1978, takes a look at the history of the Taiwanese people. *Songs of the Wanders* (1994), *Moon Water* (1998), and

Bamboo Dreams (2001) all express the magical quality of natural elements through a beautifully meditative quality of movement. They allow the viewer to enter another realm of consciousness and emerge from the theater with a renewed tranquility. In his works *Cursive II* (2003) and *Cursive III* (2005), he demonstrates the initial energy inherent in both the dancing body and the art of calligraphy. He believes the calligrapher leaves their energy in the characters they create with their brushstrokes and that this is similar to the energy a dancer imprints in the minds of the viewers. Lin's choreography reflects the aesthetic value of beauty, which is apparent in Asian cultural ideals. In his works, the dancers seem to be floating, yet grounded, and lend a beautiful new dimension to the art of dance.

Japanese Culture and Dance

Early in Japan's political history, the imperial family clans ruled. The first emperors of Japan were both political and religious leaders and were thought to be descendants of the sun goddess **Amaterasu**. In the 12th century, the emperors adopted the feudal system. The emperor appointed the shogun (warlord) or military generals, giving them great political power to carry out administrative duties. During this time period, the emperor was more of a figurehead, with the warriors truly controlling much of Japan. The ruling class became the feudal lords, followed by their servants, the samurai warriors. The samurai code exhibited extreme loyalty to one's lord, and this attitude became an important part of the culture. The same reverence and respect that followers of the samurai codes exhibited are expected to be given by all people to any authority figure in Japanese culture.

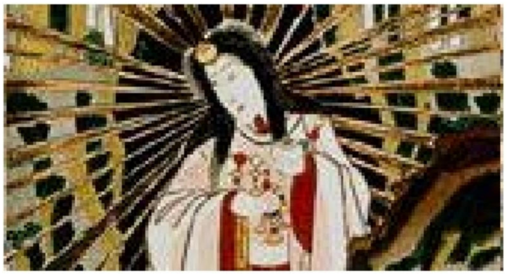

FIGURE 7.7 The sun goddess Amaterasu.

But by the 19th century, education and industrialization became the focus in Japan, and the way of the warrior was not necessarily more important than the way of the tradesman or farmer. The emperor was restored to formal authority, and the welfare of all people became a higher priority (Smith, 1964, pp. 12–13). Today, Japan's political system is considered a constitutional monarchy. The monarchy acts as head of state, with many ceremonial duties, but the prime minister is the head of the government. Elected by the people of Japan, officials serving in the House of Representatives and the House of Councillors elect a member of the house to serve as prime minister, and together, they govern the policies and statutes of the country democratically.

Religion in Japan

The ancient indigenous religion of Japan is the **Shinto** religion. It fits into the category of the pagan religions, as it recognizes and honors many gods or, as they are called, **kami**. Agriculture served as the people's livelihood; therefore, the spirits of nature were celebrated in the Shinto rituals. Shintos believe that a divine presence exists within all things, and, therefore, all things in nature must be given respect and gratitude. They also believe in correcting mistakes through purification and forgiveness. In Japan, mythological stories have been passed down through the generations as a means of educating the people about the society's beliefs and way of life. An example displaying their reverence for nature and their gods is expressed in the myth of the sun goddess Amaterasu. Disgusted by her brother's unruly and destructive behavior, Amaterasu goes into the Rock Cave of Heaven and closes the door. As the world goes dark, the 800 spirits take counsel to discuss how to fix the problem and lure her from the cave. The goddess **Ame-no-uzume** begins to dance, and her antics so amuse the gods that they roar with laughter. This sparks the curiosity of Amaterasu and causes her to come out of the cave to see what is so funny. Thus the light of day is once again restored. Amaterasu's actions became the metaphor for the solar eclipse, and her brother's actions represented natural disasters (Zaehner, 1997, p. 347). The dance in this myth represents forgiveness and recovery. From her action, Ame-no-uzume became the goddess of music and dance, and in Japan, dance became an important part of the Shinto ceremonies to entertain the gods.

Japanese Dance

Bugaku

The Japanese were influenced by the Chinese, adopting ideas that fit well into their culture. In the 6th century, Buddhism was introduced to the Japanese people from China and Korea. Buddhist dance dramas were a way of educating the people on the doctrine of the Buddhist religion. Beautiful costuming and elegant design were part of the presentation, and they were quickly adapted to the Shinto rituals. The result was the art form known as **bugaku**, which is performed at the royal court during religious festivals. Bugaku, the dance, and gagaku, the music, are the oldest forms of court dance and music. They have been continuously passed down within the family of court dancers and musicians from generation to generation and are still in existence today. Initially, the court dances were exclusively reserved for the members of the court and their guests. It was not until after World War II that the public was able to watch them. However, a limited number of tickets are available because the Imperial Palace Theatre has only 700 seats. There are about 30 performances a year, and a lottery is held to choose the lucky attendees.

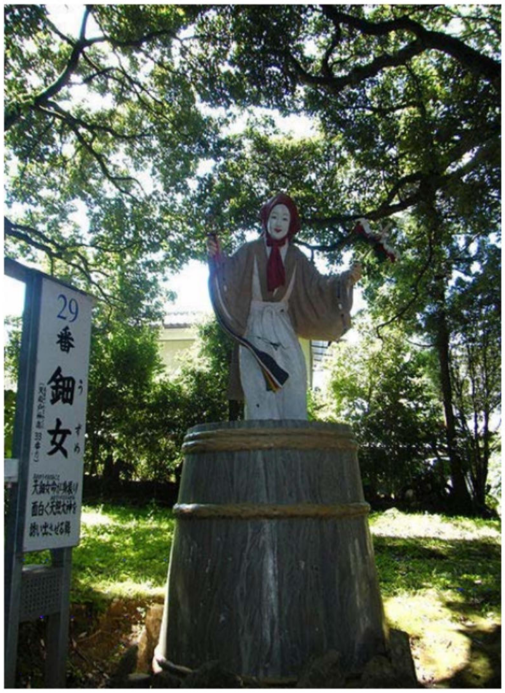

FIGURE 7.8 Ame-no-uzume dancing on top of a barrel.

Components of Bugaku

Bugaku takes place on a wooden platform that is about 20 square feet, covered with a green brocade carpet. A red railing encases the stage, and musicians sit in an alcove behind the stage between two ornately decorated hanging drums. As the musicians accompany the dance with a slow pentatonic scale (five scale tones), they also exaggerate their movements, drawing the bow across the strings or performing a gracefully full-bodied movement to strike the drum with an expressive movement style. The movements of the dancers are slow and deliberate, with moments of stillness as dancers hold a meaningful pose. To the audience, some poses appear to be completely still; however, the technique of **okisa**, or inner tension within the dancer's core, is employed to generate a sort of energy that can be transferred to the attuned members of the audience.

There are typically two to eight dancers in a bugaku performance, and they are expected to be perfectly synchronized in their movements. Some dances represent stories or legends and others represent battles. If there are four dancers, they all perform the same movements, but sometimes each faces a different direction, usually one of the four cardinal directions. The costuming is elaborate, with embroidered vests and silk robes. Expressive masks are worn because it is considered against decorum to distort one's face. An instruction manual that is centuries old describes the ancient techniques of this long-lasting art form, which has been preserved through tradition.

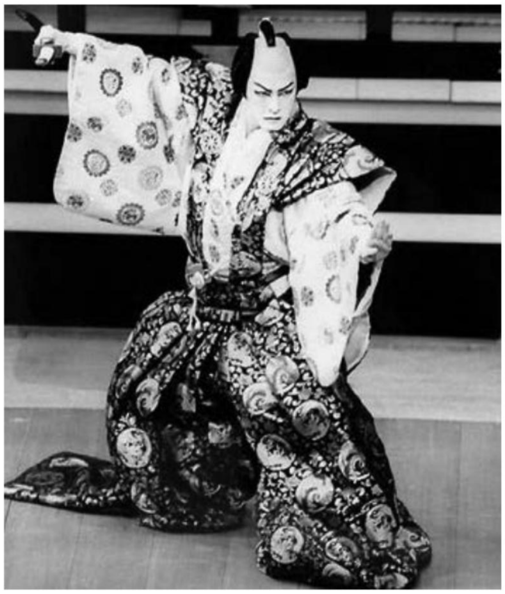

FIGURE 7.9 Kabuki performer striking the *mie* to create a dramatic effect.

Kabuki

Early in the 17th century, a woman named **Okuni**, said to be a temple dancer, created a dance drama using the dry riverbed of Kyoto's Kamo River as her stage. She organized a troupe of dancers using props and music to express stories about the common people. Okuni used the classical instruments of Noh theater but played them in a livelier manner. Her dance style was shocking to some because she combined elements of aristocratic theater with lively street dances. This created a new form of Japanese dance, one that the common people could relate to but also one that the higher social classes enjoyed watching. A classic theme was the rescue of a prostitute by a man who falls in love with her. Originally, women performers played the parts of men and women. But eventually, men joined the troupe as well.

The Kabuki performances brought with them a vibrant energy. Enthusiastic audience members would sometimes get out of hand, and fights would break out. However, the authorities were more concerned that Kabuki dance encouraged members of different social classes to mingle in the streets, which was illegal at the time. In 1629, in hopes of discontinuing this development, the government banned women from performing. They justified this decision by pointing out that many of the performers came from the "pleasure quarters," where prostitution was a way of life and public morality was considered at risk. Also, the women who performed Kabuki collected an income, giving them independence and power. This did not sit well with the patriarchal system of Japanese culture. However, Kabuki was very popular, and when the women were banned from performing, the young men took over the women's roles to continue the art. In 1652, young men were also banned from performing because they were said to arouse sexual desire and promote homosexuality, which was viewed as a means of corrupting public morality. The government did not completely outlaw Kabuki but declared that only mature men could perform it.

At the beginning of the 17th century, and after 100 years of civil war, the **Tokugawa shogunate**, who ruled the government, imposed a social order to keep the peace. It was a strict class system based on occupation. The privileged class consisted of the daimyo, or feudal lords, and beneath them was the samurai who served them. This model was based on the moral superiority of Confucianism, which the Japanese adopted from the Chinese. The common class ranked the farmer first, then the priests and artisans, and, finally, the merchants. At the bottom were the trades, such as hide tanners, prostitutes, and Kabuki performers. Efforts were made to isolate the lower classes, and districts were set up so that they would be confined to specific areas. For example, the prostitutes lived in an area called the "pleasure quarters," and in 1657, Kabuki was confined to an area next to it known as the "theater district."

Components of Kabuki Theater

Kabuki theater was a blend of dance or movements accompanied by music, words, and spectacle to express a story that the audience could relate to. The ideas put forth dealt with passion, revenge, misunderstandings, supernatural events, and life in changing times. Many special effects, such as transformation and quick costume changes, triggered surprise and revelation for audience members. The most effective expressions of emotion in Kabuki are the dramatic stylized poses. The whole idea of Kabuki theater is to construct lasting images in the minds of the spectators. With certain gestures, the Kabuki dancer can evoke emotion in the spectator. The traditional poses, gestures, and actions used by the Kabuki dancers are known as **kata**. Movement styles help to convey the personality traits of the actor/dancer. **Aragoto**, translated as "rough stuff," is the style used by superhero-type characters. They strut and boast as they speak their lines in a loud, high-pitched voice, and at climactic moments, they utter nonsensical syllables as they strike a meaningful pose. Their bodies are painted with red "strength lines" to represent strong, bulging muscles. In the Kabuki world, Aragoto are the top caste.

Meanwhile, the **wagoto**, or "soft-style" character, represents the sensitive man, and his loving gentle ways win the love of the beautiful Kabuki heroines. They often strike stylized poses designed to create dramatic tension. A pose of this type is called a **mie**. They can last up to 12 seconds and signify that the character is deeply overcome with emotion and contemplating the conflict that pulls him in opposite directions as he struggles to resolve the situation. In contrast with mie poses, Kabuki dancers create excitement by using lavish entrances and exits called **roppos**. Their ornate costumes billow as they move quickly through the walkways of the audience, drawing focus and attracting attention to more drama. Stylized makeup is also used to identify the qualities of the characters. A basic white makeup is used as a base for all characters. The **onnagata** highlights the feminine features, creating delicate eyes using eyeliner and emphasizing sensuous, yet delicate, red lips. Accents of indigo makeup are used to represent the villain, and scarlet makeup represents the strong heroes. Special stage designs are used to enhance dramatic effects. The **hanamichi**, or flowered walkway, extends into the audience and connects the audience to the action. The **seri** are trap doors used to create an element of surprise, whereas the **mawari-butai**, or revolving stage, helps to present a sort of revelation, and the **chunori**, or wire rigging, enables the actor to fly and elicits the idea of supernaturalism and transformation. All these techniques heighten the senses and involve the spectator, provoking contemplation about life's dilemmas and one's place in society.

Kabuki Stories as a Reflection of Society

Kabuki theater was a very popular form of entertainment for all social classes. The **jidaimono** style of Kabuki displayed tales of war, recounting heroic deeds, loyalty, personal sacrifice, and death before honor, whereas the **sewamono** style displayed ordinary life during the Edo period (1651–1868). For example, if a Japanese family was overextended and needed to settle a debt, it was common to sell a daughter or wife into prostitution. This story was the subject of many Kabuki plays. Another recurring story was that of the "masterless samurai." The samurai swore an oath of loyalty to his master and to be dismissed from service caused much anguish. Kabuki plays sometimes expressed these feelings of anguish. The Edo period was a time of great change and a time of almost complete isolation from the rest of the world. The stories gave people of every class the opportunity to take a look at the values of society as the playwright placed life's dilemmas on stage. It was very important to honor and respect the social code, and many of the social ethics were addressed in the Kabuki plays. The stories always upheld social ethics, demonstrating the conflict between good and bad, along with a choice to succumb to inner desires or to honor social customs. The Japanese shogun valued family loyalty and feudal loyalty, with the most important virtue being obedience. But Japan's society was no longer at war, and it was transitioning from a feudal system to a cash-based society. This caused a conflict between Japanese tradition and the experience of modern life.

At the height of Kabuki's popularity in the Edo period, the performances lasted all day, and people of all social classes attended. The idea was to absorb the audience into the experience, so the stage was wide. This brought the audience closer to the action, and walkways extended into the audience space so the actors could walk out and engage the audience and create a connection. The cheapest seats were in the pit below the stage. Boxes along the sides of the theater were reserved for the patrons who could pay more and sometimes had screens to cover or hide their identities.

Chikamatsu Monzaemon was a Kabuki playwright (1683–1725) who is often referred to as the Shakespeare of Japan. His most famous play is *The Love Suicide at Sonezaki*. In this play, there is a woman who has been sold into prostitution. She is played by the onnagata, who is actually a man portraying a woman. The merchant's son falls in love with the prostitute, but his conflict lies between inner desire and obligation, in that it was unethical to cross social barriers and marry the prostitute. The first choice would lead to an unfulfilled life, but the latter would result in dishonor. The only solution the lovers can find is to commit suicide (Shirane, 2008). This story presents the honorable thing to do in Japanese culture: to uphold the traditional ways and the code of society. But it also raises the issue of how absurd it is to accept outdated traditions in exchange for love and a prosperous life.

Although Kabuki is a blend of acting, music, and dance, the Japanese have a special name for the plays where dance is particularly emphasized. These pieces are called **shosagoto**. These dances are performed on special, smooth, wooden platforms to help facilitate a gliding quality in movement. The hollowness of the platform allows the dancers to create a clearly audible stomping sound. This is meant to be representative of the sounds produced by the mythological Ame-no-uzume when she danced on an overturned tub to lure Amaterasu out of her cave. The dancer often uses a grounding technique, which is believed to connect them to the energy of the earth and lends the appearance of strength and stability. The most famous dance piece in Kabuki is called *The Dancing Maiden at Dojo Temple*.

Kabuki theater truly reflected the time in which it was created: one of great social change. The stories honored the notion of tradition yet also presented the ideas of conflict to these ideals and sometimes offered a more progressive perspective than other art forms did. The psychological dilemma of choosing between fulfilling one's inner desires or behaving in accordance with traditional ethical values of society was presented in many Kabuki pieces. In spite of presenting these progressive issues, in the Kabuki theater, the resolution always followed tradition. And yet the mere fact that this art form drew an audience that represented every class of society demonstrates that it caused an evolution past prior social stratification and, therefore, caused undeniable social change.

Butoh

Although the Japanese culture is deeply rooted in tradition and polite decorum, the Edo period ushered in times of great change and striving toward a more realistic look at society. In 1853, Commodore Matthew Perry of the U.S. Navy, accompanied by oppressive warships, forced a trade agreement with Japan. This caused the country to open its doors to the rest of the world. Western influences caused the Japanese people to experience even greater change. At the beginning of the 12th century, modern dance from the West, mainly Germany, influenced Japanese artists. One of the first modern dancers of Japan was **Baku Ishii**; he developed a form of art called "creation dance" in attempts to express the spirit of his time. More recently, **Kazuo Ono** and **Tatsumi Hijikata** also studied modern dance and began to develop their own ideas, creating a new form of Japanese expression. The movement they founded, which took root in the 1960s, was called **ankoku butoh**, or the "dance of darkness."

Butoh began as a revolt against conventional ways in an effort to disclose truths and expose the superficiality of life. The main idea was to break the rules, upset existing forms, and shatter the traditional framework of dance. To convey these ideas, the dancer had to tune into their body's inner senses and focus on becoming totally present, recognizing the cosmos, and then internalizing the cosmos within themselves. The dancer is expected to bare their soul to the audience in an effort to reveal their true being, their ugliest, most grotesque self and to expose the suffering and pleasures of life (Viala, 1988, p. 17). Therefore, the characteristics of this dance employ grotesque gestures, grimaced facial expressions, naked bodies covered in ash-white paint, and perversely sexual actions in an effort to reveal the dark side of humanity.

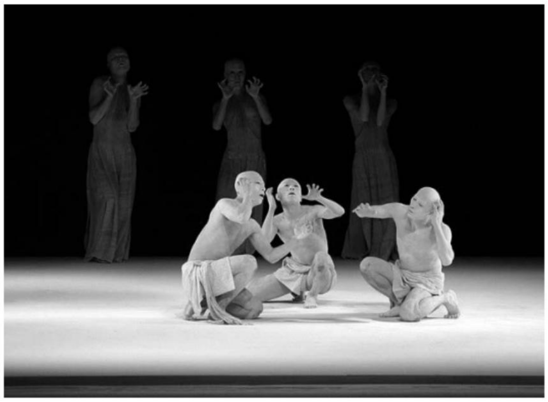

FIGURE 7.10 Sankai Juku is a butoh dance troupe that tours internationally presenting the avant-garde art.

A huge contributing factor to the development of this type of expression was the horrific events of World War II. The dropping of the atomic bomb on Hiroshima and Nagasaki caused much devastation, not only physically but psychologically as well. Both Hijikata and Ono witnessed the terrible effects of radiation poisoning, the decimation of the land, and the vast loss of life in their country. During the 1950s, American occupation in Japan caused the influence of westernization, which Hijikata rejected. Although he did study modern dance, he was determined to create a dance style that would be true to his ethnic background. His work was very sexual, often dealing with homosexuality, and at times was violent. His first piece, inspired by the novel *Kinjiki* (Forbidden Colors) by Yukio Mishima, caused outrage as he symbolized the act of sex by smothering a hen between his thighs. “Hijikata conceives of dance as the need to break through the shell formed by social habits, which keep the body lagging behind the revolution already accomplished in contemporary thought” (Viala, 1988, p. 64). His style was to explore the depth of the body itself rather than use it as a means of expression, to use the desires of the body to stimulate thought, search for meaning, question, rethink, and recreate.

Ono, on the other hand, approached dance as a means of a spiritual quest. Ono believed in God, and to him, his faith was as essential as breathing; it could be found in the depth of his being and in his daily gestures. He believed in human beings and in their potential for love and generosity. He believed in life, a force that inhabits the universe, from the tiniest grain of sand to the stars themselves. And he danced to “communicate the joy of being a man, alive on this earth” (Viala, 1988, p. 22). Ono believed that dance is the purest universal abstract expression. He viewed the technique of butoh as a “dead body” that the dancer breathes emotion into, giving up self, calling upon the body’s own memory to rediscover the soul.

Although initially it was not widely accepted as a legitimate art form, butoh flourished underground in Tokyo before it became an international sensation. Butoh’s attack of social convention and grotesque manner did not appeal to the general population. It did, however, attract the attention of the avant-garde art community.

The Japanese culture is deeply rooted in tradition, yet in many ways, it is progressive in thinking and awareness of the future. Feelings are expressed through the art of dance. This can be seen in their expression of dance that ranges from the strict decorum of bugaku, reserved only for the elite; to the depiction of society in the Kabuki dance, where people of all classes would attend the performance; and, finally, to the bizarre macabre decadence of the butoh that went against the grain of society, drawing an audience of mostly artists and sensationalists. The dichotomy of cultural attitudes provides a sort of balance. In all forms, Japanese dance strives to find an understanding of the beauty of nature and to look toward the future realistically.

The current global dissemination of butoh-inspired dances address the transformative healing quality of soul searching to create the work of art. In the 1970s, butoh was recognized as a transcendent art form expressing feelings on stage and perceiving life in a new way. When he developed the art of butoh, Hijikata theorized that someday it could very well be a philosophy (Fraleigh, 2010, p. 63). The art form is both primal and avant-garde, requiring that the artists who embrace this art form dig deep into their psyches and the nature of their souls to manifest in movement and gesture raw emotion to evoke a reaction affecting the viewer on an emotional level.

Korean Culture and Dance

Geographically, Korea is located at the northeast corner of the Asian continent on the peninsula. It is both literally and figuratively the bridge from China to Japan. The Korean culture has been highly influenced by Chinese culture. However, the Koreans speak a completely different language than the Chinese and possess a different temperament than their northern neighbors. In terms of Chinese culture, they accepted what made sense to them and rejected what did not blend with their native ways. **Tan-gun** is thought to have founded the first Korean kingdom in 2333 BCE. Whether he actually lived is questionable, but his legend presents Tan-gun as a religious figure and reflects the idea of creation and socialization.

The legend of Tan-gun starts with the introduction of his grandfather **Hwan-in**, who is said to be the ruler of heaven. Hwan-in has a son named Hwan-ung, who longs to live on earth, so Hwan-in grants him his wish, sending with him 3,000 helpers to inhabit the earth and bring happiness to the people. Hwan-ung came to Mt. Paektusan, near Manchuria, which he called **Shinshi**, or the City of Spirits. He is said to have developed laws and moral codes and taught humans about agriculture, art, and medicine. The birth of his son Tan-gun was said to have come about when at first a tiger and a bear prayed to become human. Hwan-ung heard their prayers and told them they would have to stay in a cave for 100 days and only eat the sacred foods of garlic and mugwort. The tiger soon gave up, but the bear remained in the cave and was transformed into a woman after 21 days. The woman prayed for a child, and once again, Hwan-ung heard her prayers and decided to take her as his wife. Together, they had a son, whom they named Tan-gun. Tan-gun became a powerful leader, and in 2333 BCE, he is said to have established the Choson kingdom in P'yongyang, also known as Korea.

Korea's Political History

Over the centuries, the governmental structure of Korea transitioned from tribal communities to federations, then to small kingdoms, and, finally, into a united nation under a supreme dynastic ruler. Early history reveals that the people practiced agriculture in communal societies and formed clans. In the Bronze Age, the people set up federations of walled towns. **Ki-Ja** migrated from China circa 1122 BCE and established rule and integrated aspects of Chinese culture with the native Korean culture. He is said to have set up a code of laws and introduced sorcery (Osgood, 1951, p. 217). In the first century BCE, three kingdoms existed in Korea: (1) Goguryeo, (2) Baekje, and (3) Silla. But eventually, the three merged to form Unified Silla in 668 CE, with Silla governing the south and Balhae governing the north.

North and South Korea were united until 1945 when World War II brought the defeat of Japan, which also ended the 35-year Japanese occupation of Korea. The Soviet Union and the United States occupied Korea as a trusteeship. The country was divided at the 38th parallel, and in the north, the Soviets set up a communist state. Meanwhile, in the south, a Western democratic state was set up by the United States. South Korea established the modern Korean republic in 1948. The government consisted of a Western-style democracy, but it struggled with authoritarian rulers until 1987, when legitimate and fair elections were instated, along with the development of a multiparty democracy with an executive, a judicial, and a legislative branch. Today, the people elect a president who serves one 5-year term. The president then appoints a prime minister to assist him, and an elected National Assembly must also approve of his choice.

In North Korea, the ideals of Marxism and Leninism were put into practice with the help of the Soviets. The Democratic People's Republic of Korea was established in 1948 by **Kim Il Sung**, and his son **Kim Jong Il** succeeded him in 1991. After the fall of the Soviet Union in 1992, the constitution was amended to remove the terms "Marxism" and "Leninism," which were replaced with "**chuch'e**," or, in essence, the basic principles of Korean communism. One of the main ideas is that of self-reliance, meaning that the country strives to be isolated from other countries and to depend on their own society to supply all their needs. Since the beginning of the Democratic People's Republic of Korea, the power of leadership has remained with the Kim family. Now that Kim Jong Il is deceased, his son Kim Jong Un has succeeded his father.

Korean Religion

The original religion of Korea was shamanistic and known to the people as **Sinkyo**. This belief system is one in which not only human beings but also animals and inanimate objects are believed to have a spirit or a soul. To remedy the problems in life, it was believed that one must maintain a proper relationship within the world of the spirits. If problems became too difficult for an individual to handle, then the help of an experienced, wise shaman would be sought. Most of the shamans were women and known as **mutang**, but there were also some men, who were blind and known as **p'ansu**. As far as the shamans were concerned, worship of the sun and the moon, along with the mountain spirits and rain spirits, resulted in good crops and survival of the people.

The next oldest religions that influenced the people of Korea were Confucianism and Daoism. They were brought to Korea by the Chinese. The Chinese philosopher Confucius (551–479 BCE) emphasized the importance of educating the people about good moral behavior to build a better society. It was a belief system based on individual responsibility with an emphasis on doing the right thing. Because Confucianism teaches moral codes, many of the Asian countries consider it the state religion. Confucianism is more practical, whereas Daoism is thought to be more of a spiritual belief system. Daoism is based on the teachings of Lao-tzu, an older contemporary of Confucius who practiced compassion, moderation, and humility. Dao literally means "path" or "way." Sometimes, it is referred to as the Chinese folk religion. The main focus is to be in harmony with nature by following the path of least resistance. In the 4th century, missionaries from China also brought Buddhism, originally from India, to Korea. It spread throughout the country and eventually became the official religion of the Korean people.

Korean Dances

Korean Court Dances

The court dances of Korea that were influenced by the Chinese demonstrate beautiful geometric patterns as the dancers gracefully glide along the floor. In the dances created by the Koreans, the court dance begins with a bow to the king and is followed by a brief song that is meant to call for happiness. Then the performers once again bow to the king. Most court dances are presented for entertainment and display daily pastimes, such as picking flowers. Some of the dances, however, support rituals associated with Confucianism. These dances are done in perfect rows of up to 64 performers who stand in eight rows and eight columns. The movements are simple and executed with a meditative quality to a slow, constant beat, which produces a highly ritualistic atmosphere (Van Zile, 2001, p. 8).

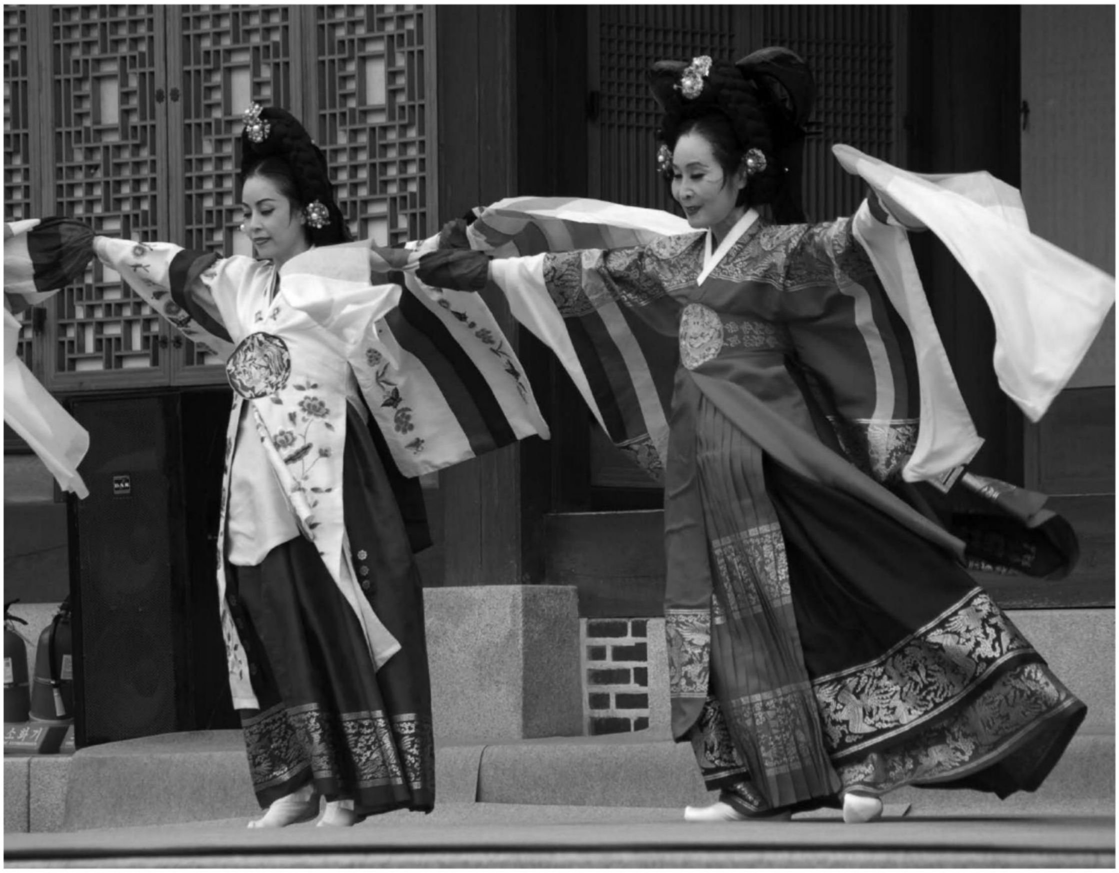

FIGURE 7.11 *Taepyeongmu* is a court dance to bring peace originally created during the Joseon dynasty.

Mask Dances

The masked dance dramas, also known as **t'alch'um**, were originally shamanistic rituals. The purpose was to cleanse the villages of impurities by casting out evil spirits and protecting the people from misfortune. It was also meant to provide blessings for a good season of crops. During the Koryo dynasty (918–1392), they were performed for the royal court, but during the Choson dynasty, most likely because of Confucian values, they were no longer allowed to be performed for the court. The dance evolved into entertainment for commoners and was associated with village life. The dance dramas are satirical stories that poke fun at situations that would normally not be discussed in public. Some displayed the hypocritical actions of authority figures or expressed village gossip. Sometimes masked dance dramas were used to make political statements and bring social awareness in times of unrest (Van Zile, 2001, p. 10). At times in Korean history, it was dangerous for the performers to show their faces because of the risky social comments expressed in these dance dramas, so the masks served as disguises. Although now most masked dance dramas are performed by government-recognized performers and accepted as pure entertainment, they are especially

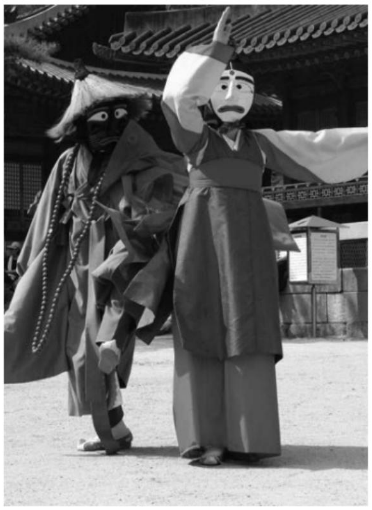

FIGURE 7.12 The *t'alch'um*, mask dances, were originally shamanistic rituals.

popular among students at universities, as students hope to strengthen the cultural consciousness and revive traditional dance forms.

Mass Games

Each year from August to October, there is a spectacular performance in North Korea, with more than 80,000 performers. This is known as the **Mass Games**. The extravaganza is designed to tell the history of North Korea and promote a feeling of nationalism. Gymnastic dance, precise military routines, and music, as well as a giant backdrop of changing pictures, are combined into a 90-minute display of Korean history and delightful entertainment. The backdrop performers hold books of flash cards and watch for signals from the director to present the cards that create the pictures. Some cards are white and provide a screen to project images of the great leader and founder of the nation, Kim Il Sung, along with other nationalistic images. The performers practice for many months to achieve perfection.

The Mass Games started in 1946 in an effort to build a sense of nationalism. Since then, the event has grown more spectacular each year, as it celebrates the Korean Worker's Party and promotes nationalism. The images portrayed are those of happy children playing in perfect synchronization, a strong and disciplined army, people who work together in perfect harmony, and, often, a final scene that focuses on the reunification of the Korean peninsula into one nation.

The May Day Stadium, where the Mass Games are performed, contains 150,000 seats and is located in the capital city of Pyongyang. It is an honor to be part of this extravaganza, and the performers volunteer to practice and rehearse for at least 3 months. These performers range in age from very young children to young adults. They are chosen from schools, colleges, military units, and work units. Kim Jong Il commented that, "developing Mass Games is important in training school children to be fully developed communist people" (Kim, 1987 p.1). The idea of promoting teamwork and suppressing the desires of the individual to fulfill the needs of the collective are key aspects for maintaining social unity, which the North Koreans take great pride in. Therefore, the story line, along with the discipline and precision displayed in this performance, expresses the ideals of the political system and the beliefs of the North Korean people explicitly.

Korea has been influenced by its Asian neighbors, as is evident in its religions and political attitudes. China brought Confucianism and Daoism, along with Buddhism, to the Koreans.

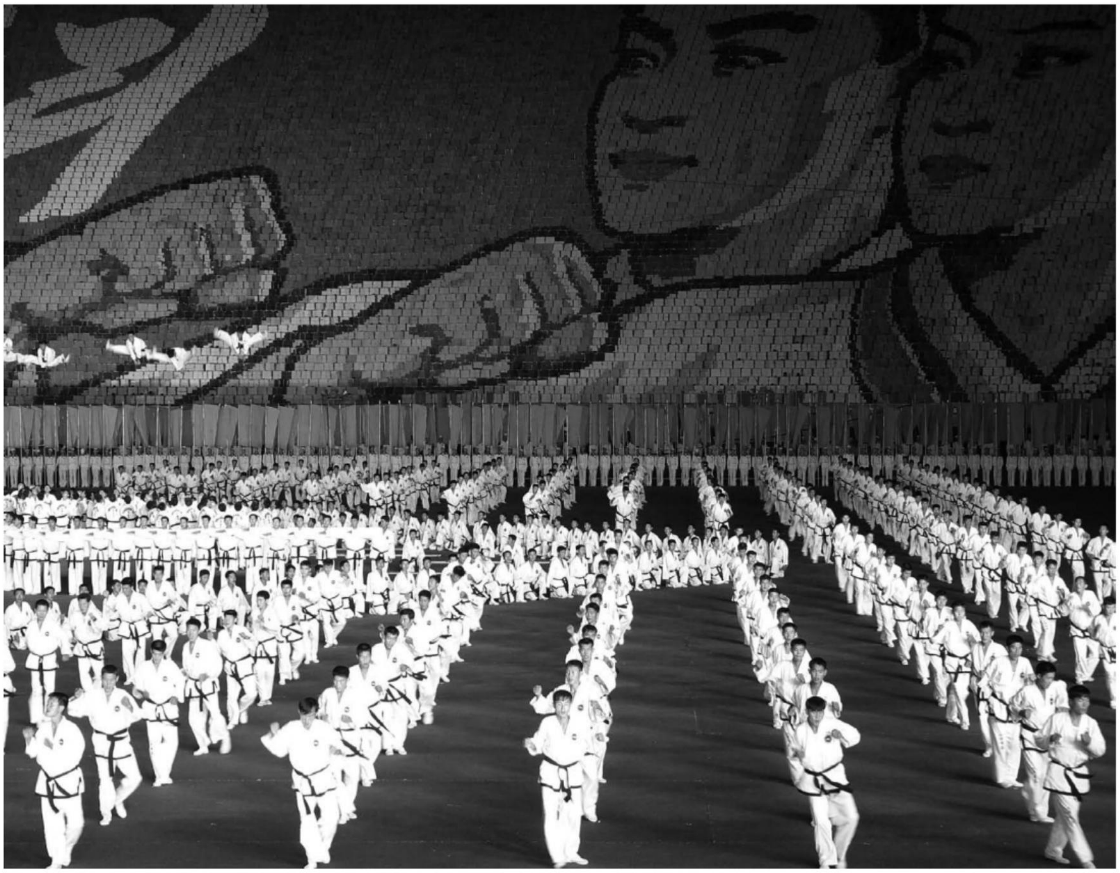

FIGURE 7.13 The Mass Games portray the history of North Korea through gymnastics, a massive mosaic backdrop, and orchestrated music.

Later, the Japanese imposed their attitudes and ideas. In the 20th century, the Soviet Union and the United States of America helped to structure North Korea's and South Korea's political systems. The dance forms that developed also hold traces of these influences. The **mask dances**, with their satirical commentary on ordinary life, show reflections of the Japanese Kabuki theater and even the USA's first amendment rights. Meanwhile, the Mass Games exhibit the ideal social order and subordinating the individual to become part of the collective, which ultimately blends Confucianism and communism.

Summary

East Asian cultures share many beliefs rooted in ancient teachings. It is apparent that the teachings of Confucius influenced the leadership and societal structure in each of the countries studied in this chapter. The precision displayed in the 2008 Olympic opening ceremony in China and the annual production of the Mass Games in Korea express those ideals of unity and harmony. The Kabuki dance of Japan and the mask dances of Korea express a social commentary on life but are careful to stay within certain parameters. The folk dances of China and Taiwan express the reverence for nature, whereas the bugaku and butoh dances of Japan demonstrate the two extremes of proper decorum and grotesque behavior.

The Taiwanese Cloud Gate Dance Theater, which explores the most modern of all the dances, studied in this chapter, expresses the dignity and grace of the Asian people.

Key Terms List—Chapter 7

Yellow Emperors
Mao Zedong
Deng Xiaoping
Jiang Zemin
Hu Jingtao
Xi Jinping
Daoism
Wu Wei
Confucius
The Analects
Dao De Jing
Court Dances
Dragon Dance
Fan Dance
Ribbon Dance
Taikongnauts
Formosa
Chiang Kai-shek
Minzu
Minquan
Minsheg
Li-ism
Tenrikyo
Hsuan-yuan Chiao
Tienti
Amis
Atayal
Weaving Song and Dance
Saisiat
Tsou
I-Kuan Dao
Tatuk
Bunun
Abundant Millet Harvest
Paiwan
Rukai
Puyuma
Weeding Dance
Hunting Dance
Yami
Harvest Dance
Hair Dance
Formosa Aboriginal Dance Troupe
Cloud Gate Dance Theater
Lin Hwai-min
Shinto
Kami
Amaterasu
Ame-no-uzume
Bugaku
Okisa
Kabuki
Okuni
Wagoto
Tokugawa Shogunate
Kata
Aragoto
Mie

Roppos
Onnagata
Hanamichi
Seri
Mawari-butai
Chunori
Jidaimono
Sewamono
Butoh
Shosagoto
Baku Ishii
Kazuo Ono
Tatsumi Hijikata
Ankoku Butoh
Tan-gun
Hwan-in
Shinshi
Ki-Ja
Kim Il Sung
Kim Jong Il
Chuch'e
Sinkyo
Mutang
P'ansu
Mask Dances
T'alch'um
Mass Games

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Chapter 8

Dances of India and Bali

MUCH OF WHAT WE KNOW ABOUT ancient India comes from the **Vedic texts**. These ancient texts describe Aryan warriors who conquered ancient cities and eventually commingled with natives to develop the Vedic culture. While the Aryans, who worshipped their god **Indra**, occupied the north, the southern region of the country was principally inhabited by Aboriginal people who anthropologically resembled the Australian Bushmen.

A land bridge between Australia and the Indonesian island is thought to have existed during the glacial age before the sea level increased, which is one potential explanation for this anthropological similarity.

The Indian Caste System

The Aryans structured their society based on a hierarchy known as the **caste system**. There were four main social classes, which were based on occupation. The **brahmans**, or the priests, were at the top because they had knowledge of the Vedic texts and were believed to have the power to mediate between the gods and men. Next were the **kshatriyas**, or warrior class. This was also

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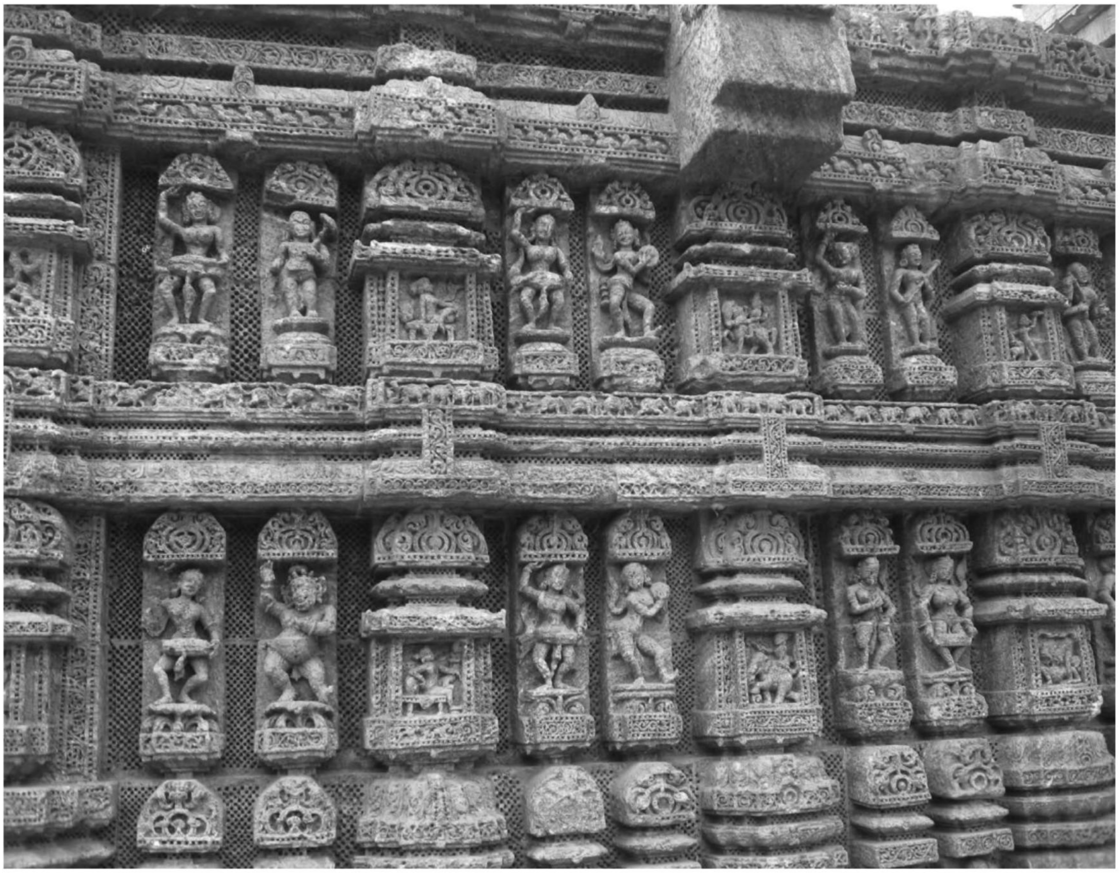

FIGURE 8.1 Konarak Sun Temple, detail of carved figures.

the category that the kings and royal administrators fit into. Then there were the **vaishyas**, or tradesmen and merchants. Finally, the **shudras** were the laborers and serfs. Beneath the shudras were the "outcasts," who were people thought to be impure because of the darkness of their skin and the menial jobs they had (Craven, 1976, p. 29).

India's Political History

India's leadership consisted of many kingdoms in its early history. Invasions by the Greeks, Romans, and Arabs brought influences from these cultures, including their religions. Judaism, Christianity, and Islam were all brought to India in this way. Later, in the 1400s, a European invasion began with the Portuguese. The Dutch, British, and French followed soon thereafter. In the 1600s, the British set up the British East India Company for trade purposes. Eventually, their power grew, and the British Crown took control. They began to colonize India after the Indian Rebellion of 1857. Under British rule, economic progress was achieved but to the benefit of Britain and at the expense of the native people. In the early 1920s, Mohandas Gandhi began to lead the people of India in peaceful demonstrations to oppose British rule using nonviolent methods, such as civil disobedience, economic boycotts, and noncooperation to cause change to take place. Along with fighting for independence from British rule, Gandhi, who became president of the Indian National Congress, fought to abolish the caste system in his country. The common people viewed him as a spiritual leader and bestowed upon him the title mahatma, meaning "great soul." In 1947, India won its independence. The current Union Government of India, established by its constitution, consists of three branches: (1) the executive or president; (2) the legislative, or parliament, which is based on the British system; and (3) the judiciary, or the Supreme Court.

India and Religion

The Aryans brought religion that was based on worship to deities that personified the forces of nature. There were four books, called the **Vedas**, designed to express the truth of life through song, ritual, poetry, and stories. The first is the **Rigveda** (c. 1500–1000 BCE), which contains hymns to the deities. It speaks of the cosmic order and explains that if it is interrupted or disturbed by human sins, such as drunkenness or lying, the gods will become angry and cause destruction. The other three Vedas, **Sama, Yajur**, and **Atharva** (c. 900–600 BCE), provide instructions for sacrifice and magic spells. Each of the Vedas contains four parts, which are thought to reflect the four stages of life. The first part contains the **Mantra-Samhitas**, or hymns expressing devotion and worship. The **Brahmanas** are the second part and provide explanations of the rituals and how to perform them. The **Aranyakas** come next and are described as mystical books offering philosophical interpretations of the rituals and why they are important. Finally, the **Upanishads** speak of the soul (Atman) and describe how aligning with the supreme soul (Brahman) will evoke deep contemplation and help humans to arrive at spiritual truth.

Hinduism

Hinduism is based on the teachings of the four Vedas. Meanwhile, the Ramayana, Mahabharata, and Bhagavad Gita were epic poems written in Sanskrit about 400 to 200 BCE and eventually became the Hindu manuals for religious tradition. Hindu practice includes adherence to **dharma**, or the right way of living, along with **karma**, the idea that whatever deeds you do to others come back to you. Finally, Hindus believe in **reincarnation**, or a continuous cycle of birth, death, and rebirth. Hindus believe that the atman, or soul, is eternal and a part of a supreme soul of the universe. To focus on unifying with the supreme soul is believed to bring one to liberation. Hinduism is polytheistic, and many Hindu gods represent different aspects of life. The gods most commonly referred to in Indian dance rituals are Shiva, Vishnu, and Krishna.

Natya Shastra

The **Natya Shastra** is another important text in the Hindu traditional culture. It is a theatrical manual written in Sanskrit sometime between 200 BCE and 200 CE. In this text, detailed and explicit directions are given for the proper techniques of all stagecraft and performances of the plays or dance dramas, which expressed the ideals of the Hindu religion. Musical instruments, as well as stage design, mannerisms in dramatic acting, and expressive dance techniques are all described in detail. The techniques for the **Bharata natyam** and the **kathakali**, two classical Indian dances, are explained in this text, and the main purpose is to teach how to arouse an audience into a deeper emotional state of mind. The abstract emotions that are trying to be evoked are believed to be inherent in each individual and to carry a universal appeal. They are called **rasas**, which is also the Sanskrit word for "flavor." The basic rasas that are to be expressed in the dance dramas are love, valor, pity, wonder, fear, anger, humor, disgust, and tranquility. To properly express these rasas, there are seven movements of the eyebrows and nine movements of the eyelids that must be mastered. There are also hand gestures called **mudras** that aid in expressing emotion so that the audience will understand the ideas communicated. The **rasika**, or knowledgeable spectator, also has a responsibility to be engaged in the performance because it is thought to enhance the abilities and energy of the performer (Jonas, 1998, p. 58).

Shiva

Shiva is the Hindu god of creation and destruction and often referred to as *Nataraja*, or lord of the dance, as he is said to choreograph the cosmic dance of the universe. One statue of Shiva displays a four-armed god balancing on the back of the demon of ignorance. One leg is lifted in front and bent at the knee to symbolizing release. Meanwhile, the front arms offer a gesture of protection, and the back right hand holds a drum, representing time, "which shuts out the knowledge of eternity. But in the opposite hand is a flame which burns away the veil of time and opens our minds to eternity" (Campbell, 1988, p. 227). In Shiva's hair, the ideas of death and rebirth are represented by a skull and a new moon. The flame that surrounds the statue represents the source of all movement and the radiance of the universal dance. This statue sheds light on the incredible power that Shiva was believed to have. It only makes sense that Indian people traditionally performed rituals in honor of this powerful god in hopes of remaining in his favor.

Buddhism

Buddhism is another religion that originated in India. Buddhism began with a quest to seek the truth by a man named Siddhartha, who had been born a prince into the warrior class. At the age of 29, he set out on a journey to gain salvation through self-denial and deep contemplation. Through his practice, he finally achieved enlightenment and became the Buddha. For the rest of his life, Buddha traveled and shared his wisdom of the "Four Noble Truths" with the people. These noble truths were as follows: (1) Life is about suffering. (2) The reason for suffering is desire. (3) Overcoming desire will stop suffering. (4) Suffering will stop if one finds the path to liberation. Buddha was a man who shared his insights with the common people, hoping to offer a philosophy of life that explained the root of life's pains and pleasures. Buddhists strive to emulate the actions and thoughts of the Buddha in hopes of reaching spiritual nirvana.

Indian Dance

The *Bharata Natyam*

The *Bharata natyam* has a long history and transformed over the years. Originally performed as a devotional ritual in the Hindu temples by the temple dancers, this dance expresses deep emotion and reverence for the deities. The temple, dedicated to Shiva at Chidambaram in southern India, is famous for its beautiful wall carvings, which depict dancers in traditional poses. Within this temple, the 108 **karanas**, or dance poses that are described in the Natya Shastra, are illustrated in the carvings. Many of these poses are still used today in the classical dance.

From the 16th century until the early 20th century, many of the temples in the south of India housed women who dedicated their lives to the temple called **devadasis**. These were women who served the temple by performing their devotional dances to please the deities. It is said that by properly performing these rituals, the gods would be invoked, and the presence of the gods would be felt. Temple dance was supported by the royalty and wealthy classes. The tradition was usually passed down through the generations, but families could also offer their daughters to serve in the temples. Beginning their training at the age of 7, they were educated to be literate, reading poetry and studying music and song, along with learning the devadasis dance called dasiattam from male teachers known as *nattuvanars*. Upon graduation, *arangetram*, a performance for the main deity in the temple, marked the conclusion of the training. At the age of puberty, the devadasi would be symbolically married to the deity in a *pottukkattutal* ritual, which initiated her into official temple duties. *Devadasis* received monetary compensation from the temple and for their performances. Female elders housed the extended family, contrary to traditional patriarchal Hindu society. Although a *devadasi* was symbolically married to the deity, she was not expected to abstain from sexual relations. It was common for the *devadasis* to have liaisons with members of the wealthy Hindu upper class. (Sreenivas, 2011). She lived independently from her patron but because of her high status, it was a privilege for him to support her.

At times, the devotional dances were directed toward the king. Many of the songs, poetry, and dances express that sexual energy is a means of attaining higher consciousness and unity with the creator. In the 1700s, a *devadasi* named Muddu Palani wrote and performed *Radhika Santvanumu*, which portrays Radha, a liberated woman who erotically expresses love for Krishna, one of the Hindu gods. The two then come together in an equal union. Although very popular, a century and a half later, the work was banned because of its blatant eroticism (Venkataraman and Pasricha, 2002, p. 18). The moral reputation of the devadasi vacillated over the years, but by the end of the 19th century, disapproving Indians, along with the British colonialists, caused the profession of the temple dancers to be degraded and finally banned. The need to end temple dedications was supported by the Indian Women's Movement, which was dedicated to reform women's rights. An instrumental figure in the reform was Dr. Muthulakshmi Reddy, a female physician whose mother was a *devadasi*. She wrote the Madras Devadasis Prevention of Dedication Act of 1938, which allowed *devadasis* to marry monogamously and promoted the abolition of the *devadasi* system (Muthulakshimi Reddi, 1964). The Devadasi Abolition Bill was eventually passed after India's independence in October of 1947.

A new form of devotional dance emerged, known as *Bharata natyam*. It was based on the principle of combining religious devotion and performing arts. The initiator was Rukmini Devi, who established a school in Madras. Traditions are steadfast, and devoted practitioners passed the art down to the subsequent generations. But with this resurgence, women from higher classes began learning the dance, which brought it a newly respected connotation. It was given the name *Bharata natyam* during this period, after the sage Bharata, the likely author of the Natya Shastra. The emphasis of the dance style is to replicate the traditional poses and express the rasas. The dance combines complex body movements, facial expressions, and mudras, which are meant to express poetic ideas. The dance style is symmetrical, dividing the body into two vertical halves. The basic pose, **araimandi**, evenly distributes the dancer's weight on both feet, with the knees turned out to the sides. It is very geometrical, with jumps and leaps quickly executed (Venkataraman and Pasricha, 2002, p. 33). Today, middle and upper class women and men perform the *Bharata natyam* on stage, and it is seen as a classical dance. It continues to develop as an art form that strives to express truth yet also draws from the tradition of devotion and discipline, as it displays a spirit of feminine beauty.

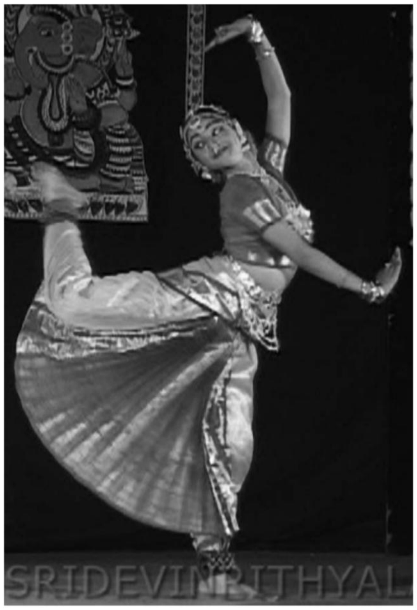

FIGURE 8.2 Bharata natyam dancer.

Kathakali

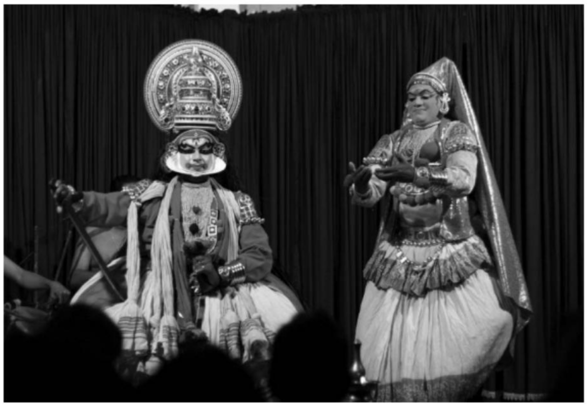

FIGURE 8.3 Kathakali dance drama.

The **kathakali**, which literally means "story play," is a form of dance drama that exhibits a highly exaggerated depiction of moral life. The all-male cast acts out stories from the Hindu epics, the *Ramayana* and the *Mahabharata*, in which gods, heroes, and demons encountered situations of great moral dilemma and participated in a battle of good versus evil. The staging details of the performance are explained in the Natya Shastra, which explains the proper music, costuming, makeup, and movements necessary to evoke the right emotion. Originally written in *Malayalam*, the language of the region of Kerala, two singers are responsible for the delivery of dialogue that tells the story, while the actors pantomime and dance to express the emotional quality of the rasas. In the beginning stages of the *kathakali*, rich landowners and rulers sponsored the troupes that performed. But near the end of the 18th century, it transformed into a performance for the public. The artists began to perform outside the temples in the public social areas where people of all castes were welcome. As one expert explained, "By the beginning of the twentieth century Kathakali had evolved into a uniquely powerful form of dance drama, religious in content, classical in form, popular in appeal" (Jonas, 1998, p. 64). During the 1920s, the art began to decline from a lack of financial support. However, Vallathol Narayana Menon, a poet, rescued the art by establishing a school of dramatic arts called Kerala Kala Mandalam in 1930.

Much dedication is required to be a *kathakali* dancer. Training is rigorous and includes intense physical exercise and extreme discipline. To maintain a supple physique, the student must endure a daily massage, as the teacher walks over his or her oiled body. This is believed to aid in the proper execution of the dance, which includes acrobatic leaps, leg extensions, and spinning turns. It is also believed that the mind, body, and soul must be aligned to express and transmit the abstract emotions necessary to affect the *rasikas*. The costumes are elaborately embroidered bell-shaped gowns, which are designed to exhibit a larger-than-life persona. The elaborate makeup also helps to convey the character and heighten facial expressions. Actors portraying God, kings, and heroes wear green makeup outlined in white, and the eyes are outlined in black. The villains wear red beards and white mustaches, along with knobs on their noses and foreheads. These characters, who initially express a disgusting quality, are eventually redeemed or transformed. Male performers also wear long silver fingernails on their left hands, while the female characters display simpler makeup. The performers also wear headdresses, but before they are placed on performers' heads, they must say a devotional prayer.

In today's world, the *kathakali* is performed on conventional stages, but in its original form, it was performed on a stage of packed earth outside the temple. Originally, it began at sunset and continued through the night until sunrise. It was thought that as the performance began, the gods were present, and a feeling of heightened consciousness would overcome the audience. This 9-hour performance was designed to teach moral lessons, such as self-control and proper behavior by providing examples. In these plays, characters often suffered hardship, yet with that came a distinct element of entertainment in exaggerated portrayals of the human experience, and there was also a fantastic quality, as in these plays, the physical world meshed with the divine.

Kalaripayattu

Kalaripayattu is said to be the mother of all martial arts, originated in Kerala more than 3,000 years ago. Because of the beautifully supple body movements and devotional practice performed in the *kalari*, which is a room dug into the earth that contains an altar adorned with flowers, *kalaripayattu* also looks and feels like a dance. The sage Parasurama is credited with initiating the art form; he was inspired by animals' fighting styles and imitated them to develop the technique of *kalaripayattu*. Many poses in this art form are even named after animals. The training included knowledge of ayurvedic medicine and the ability to locate vital pressure points called **marmas**, which were thought to have a high concentration of **prana** or vital life-giving energy.

The art flourished in the 13th to 18th centuries. When boys were 7, they were required to study *kalaripayattu* as part of their education. Other subjects, such as ayurvedic medicine, yoga, meditation, philosophy, astrology, architecture, and geometry, were also taught at the school to enhance the well-educated individual and develop their mind, body, and soul. The oil massage or **uzhichil**, used when the guru walks on the student's body to maintain suppleness, is part of this training because it is believed that it is important to have a focused mind and supple body to perform *kalaripayattu*. In the 6th century CE, Bodhi Dharma, an Indian Buddhist monk and

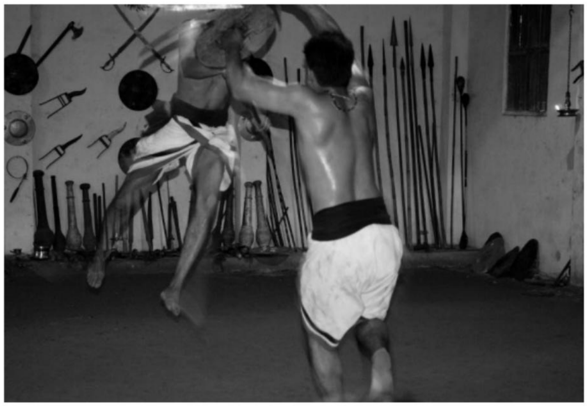

FIGURE 8.4 ***Kalaripayattu*** warrior attack and defense techniques.

kalaripayattu master, brought the technique to China, where it developed into kung fu. It then spread to Japan and Korea. The martial art flourished until 1793 when the British banned it. Still, a few gurus worked to preserve the art form and kept the tradition alive (Star of Mysore, 2010).

Bali

Bali is an Indonesian island located between Asia and Australia. It was originally inhabited by the Austronesian people who migrated from Taiwan. Later, during the 1st century CE, trade with India and China influenced the early history of this island. The Indian Hindu religion, Sanskrit language, and court culture were brought to Bali, along with the architectural and artistic influences from China. Archeologists have discovered stone and copper plates with inscriptions in Sanskrit and old Balinese, which describe early rules of civilization, along with the idea that religion and the arts were vital to teaching the people how to maintain a cooperative society (Reichle et al., 2010, p. 22). Early leadership in Bali consisted of multiple kingdoms that competed for dominance.

Dutch Colonization of Bali

The Dutch explorers arrived in Bali in the 1500s but took more interest in the other Indonesian islands that were better suited to maintain plantations. In the mid-1800s, however, the Dutch wanted to consolidate their empire, so they overthrew the Balinese rajas. Eventually, they were restored but served as puppet rulers. They enforced rituals and art to give the appearance that nothing had changed, but in reality, they had little power (Reichle et al., 2010, p. 31). Then in 1906, a mass surrender of the Balinese people took place, as they dressed in white, which in Balinese culture symbolizes purification. The people marched willfully into the gunfire of the Dutch armies. The Balinese called this **puputan**, or “ending/finishing”; 1,800 or more Indigenous people died in the massacre (Reichle et al., 2010, p. 26). The Netherlands government denounced the army’s actions,

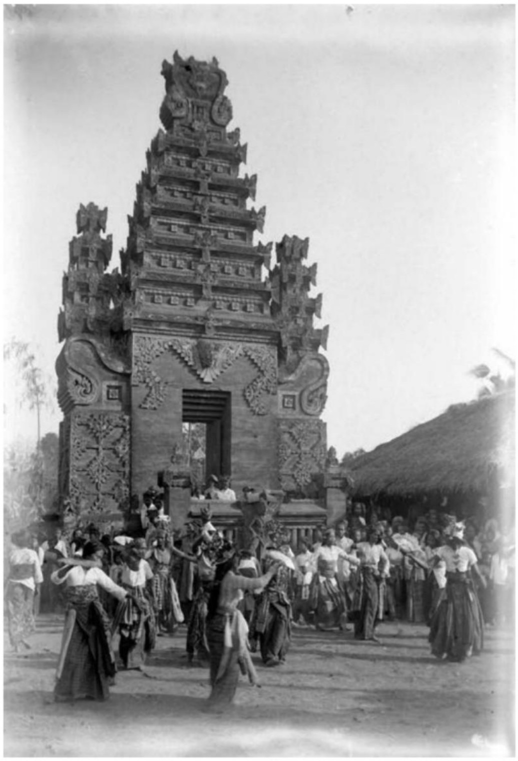

FIGURE 8.5 Balinese Temple Festival during the Dutch occupation.

and to ease the tension, it declared that the villagers were free to create art and practice their traditional rituals.

Still, the Dutch imposed taxation on the Balinese and inflicted poverty on the village people. In this politically charged and economically destitute region, the arts served both as a solace and a means of attracting tourism for money. There has even been some controversy about whether certain dance rituals have been adapted to cater to tourism (Dunbar-Hall, 2006, p. 56). Such is the case with *ketjak*, one of the most popular shows.

Bali–Hindu

In Bali, there is no word for religion. Worship and ritualistic practices are simply a way of life. Balinese people believe it is important to cooperate with the spirits of nature, along with the ancestral spirits, to bring prosperity and harmony to daily living. Contact with India introduced Bali to Hinduism, and the prominent belief system in Bali is known as **Bali–Hindu**, which is a blend of the indigenous ideals with the Hindu religion. There are temples that are open air and that are seen as places to welcome gods. Meanwhile, ceremonies and rituals to honor deities are a common practice. Not only do the Balinese honor deities and their ancestors, but they also recognize demons, claiming that they are also necessary for the balance of life.

The Masked Dance of Rangda

In the **masked dance drama of Rangda**, the evil witch and her opponent, Barong, the protector of the people, demonstrate the struggle to keep balance and harmony in life. The story is believed to have originated as a fictional version of the life of the 11th-century queen Mahendradatta, whose husband banished her from the kingdom for practicing black magic. After her husband died, her magical powers were feared by all, and as a result, no one would marry her daughter. This sent her into a rage, and she threatened to destroy the kingdom, so her son, King Airlangga, hired the priest Mpu Bharadah to protect the people and defeat his mother. In the dance drama, however, it is a mythical beast that was once a demon himself who battles Rangda and sends her away. Still, he does not defeat her. Therefore, the battle dance is meant to represent the ongoing struggle in life to balance positive and negative energy. Rangda represents the hidden psychological evils in every man, and Barong represents the summoning of strength to overcome them to search for inner truth.

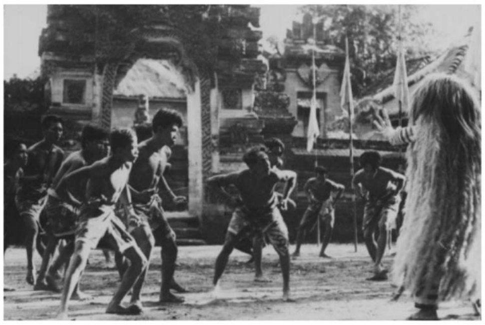

FIGURE 8.6 The battle with Rangda.

The masks of Rangda and the Barong are works of art and considered sacred, so when they are not in use, they are stored in the village temple. The mask of Rangda exudes a horrific intensity, with her bulging eyes, long fangs, extended tongue, and matted hair. The Barong is operated by two performers: one operating the head and the other in the position of the hind legs, much like the Chinese lion dance. This mask is made from wood with an operable jaw, sharp fangs, and spiky antlers. A special beard is also intact and believed to have curative powers. Meanwhile, the body frame is made of bamboo or rattan, and it is covered in plant fibers that resemble hair.

Because of the influence of the Hindu religion, the character of Rangda has been associated with the Hindu goddess Durga, the wrathful form of Siwa's consort, but according to Philip Frick McKean, the dance is a creation of the 20th century developed from a traditional ritual without a plot or story (Reichle et al., 2010, p. 299). A procession carrying the mask from the temple to the village performance area starts the ritual. Men who take part in the battle enter a state of trance by stabbing themselves with ceremonial daggers, or **kris**, to symbolize the piercing of the mind to encounter divine madness. As they return to consciousness, holy water is poured over them to bridge the world of the divine and humanity. Then the blood of a pig or chicken is used as a form of purification. This portion of the ritual symbolizes rebirth, and the purpose is to show cooperation with the gods, nature, ancestors, and neighbors. The next portion of the ritual is the dance drama between Rangda and Barong. Rangda, accompanied by her pupils, who are known as *leyak*, cause havoc and bring fear, disease, and misfortune. Barong's main objective is to stop Rangda from performing her black magic. Barong's followers attack Rangda, but her powers are too strong, and they turn their daggers on themselves. It is said that only the men whose hearts are pure survive. While this story line is complex, it is more easily understood when one is aware that for the Balinese, the concepts of good and evil are not necessarily equivalent to right and wrong. Rather, good and evil are seen as two necessary energies for any situation to reach a resolution. In the thoughts of the Balinese, sometimes difficulty, disease, or discomfort can force one to act or think differently, leading one to a greater understanding of life.

Ketjak

The choral dance drama known as **ketjak** is thought to be a **kreasi baru** or new creation that is based on the amalgamation of existing material. Taking the original Balinese rhythmic chant that accompanies the **sanghyang**, or the trance dance, Wayan Limbak used this accompaniment and created a dance version of a story from the *Ramayana* in the 1920s. Walter Spies, a German artist, and Katharane Mershon, a dance researcher, are credited with the version seen today, as they choreographed an adaptation that was used in a 1938 German film (Dunbar-Hall, 2006, p. 59). Still, the performance of the *ketjak* has distinctive

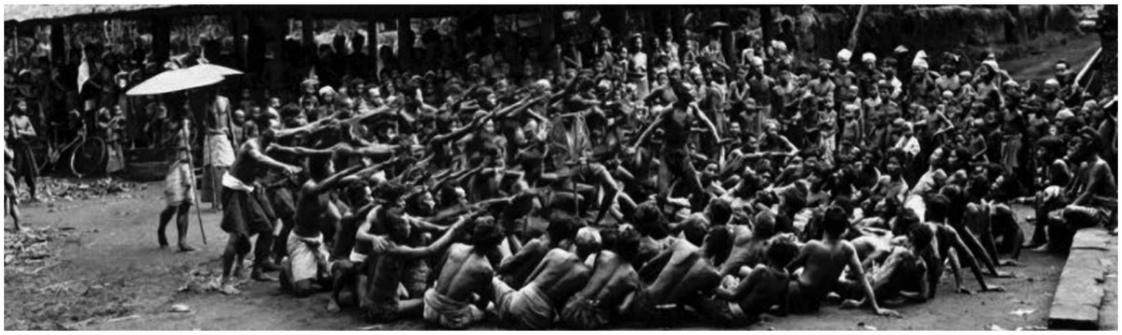

FIGURE 8.7 The choral dance drama known as *ketjak*.

features of the Bali culture, as the choral chant demonstrates aspects of the **gotong royong**, which translates as a mutual cooperation among the community, expressing the power of the collective.

The dance drama tells the Hindu story of the virtuous Rama, who is exiled to the forest by his king father because of the suggestion of his stepmother. She wants Rama banished so that her son can inherit the throne instead. Rama is followed by his wife, Sita, into the forest. Meanwhile, Ravan, the demon king, abducts Sita, causing Rama to enlist the help of the monkey king of the citadel to rescue her. Rama and Sita are reunited and able to return to the kingdom where Rama is crowned king. During a *ketjak* performance, the main characters act out the story through movement and song, and the most exhilarating moment in the drama is the *ketjak* monkey chant, as the monkeys prepare to rescue Sita. A large group of men represent the monkey legion and sit in a circular formation. The monkey general leads the legion in a fantastic rhythmic chant as the monkeys create a pulsating effect by lying down and sitting up at alternating times, coordinated with the percussive beat. Whether this was created by the traditional Balinese or was performance tailored to appeal to tourists, the dance drama of *ketjak* exhibits the amalgamation of many influences, including the indigenous spirit of the Balinese: the hypnotic rhythmic chant, the Hindu story, and the belief that people should strive for cooperation and harmony all reflect the ideals of this culture.

Legong

The *legong* is a traditional court dance originally done by prepubescent girls. It is modeled after the *sanghyang dedari*, meaning "honored goddess nymphs," which is an ancient dance of possession by spirits to cure illness and balance community. The *sanghyang dedari* ritual was conducted at night by little girls who gracefully sway and improvise movement known as *wali* or sacred dance. They do not receive dance training, yet their graceful, skilled movement was thought to be proof that the deities had possessed them. As they entered a trance, they channel a strange voice with advice to eradicate illness and heal the community. When these girls reached puberty, their service abruptly ended. Many of these girls went on to

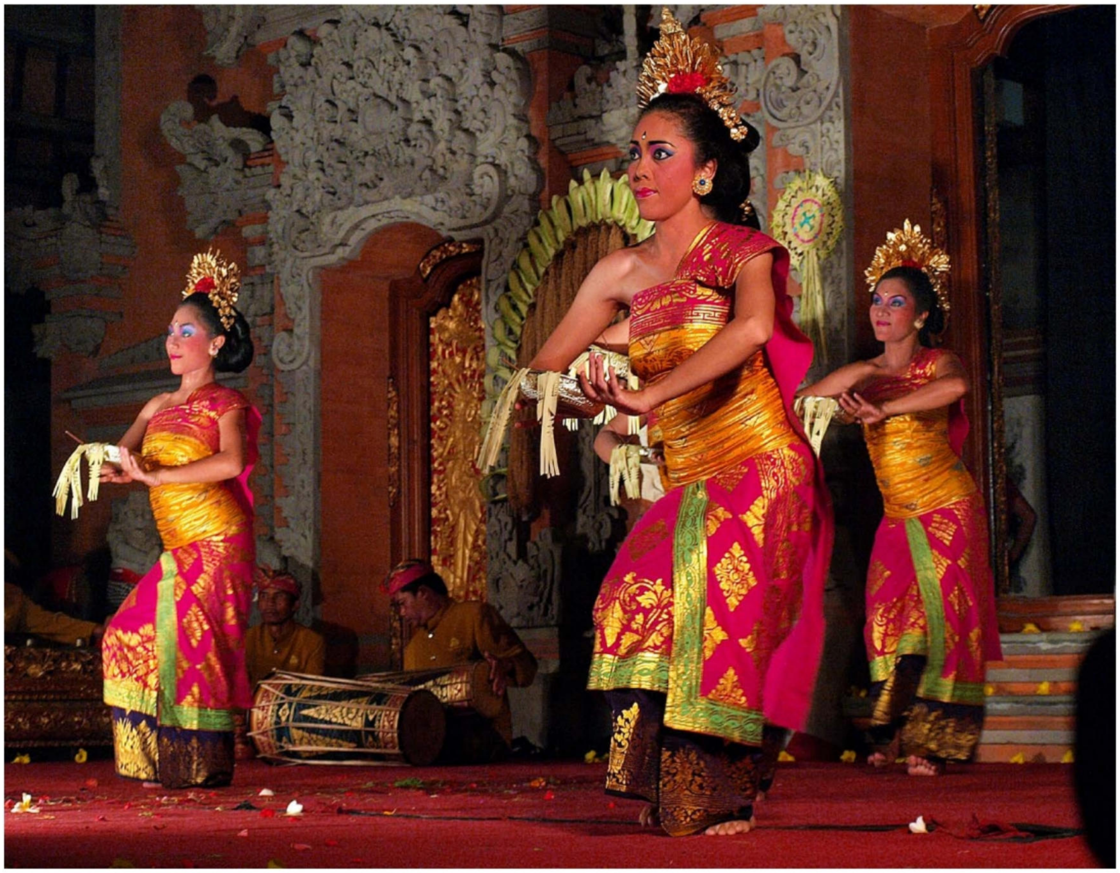

FIGURE 8.8 Traditional dance form of Bali with Hindu stories as the backdrop. This dance performed at the Royal Palace, Ubud, Bali.

study *legong*, one of the most popular forms of Balinese entertainment to be performed for tourists and at temple festivals.

Originating in the 19th century, the beautiful *legong* was presented by the most beautiful girls from the kingdom that the king or *radja* could find. As it developed into an art form for the public, intense training is required for these *legong* performers to perfect the articulate hand movements, complicated footwork, and facial expressions, along with the graceful movement quality to express the stories. For example, "Legong Lasem" is a story from a Javanese poem telling of a king who meets a beautiful princess and her maidservant in the forest. The king already has a wife, but he wants the princess as his second wife and kidnaps her. The brother of the princess, king of Daha, comes to her rescue by declaring war against Lasem, but a black crow attacks him, and he dies. The story is performed by three girls who change facial expressions and body postures to portray individual characters. The *legong* is a visually appealing dance for entertaining an audience. The dancers are adorned with golden headdresses and beautifully embroidered silk costumes. Performances can be viewed at royal palaces, museums, and hotels in Bali.

Summary

The ritualistic East Indian dance forms studied in this chapter reflect the religious and cultural beliefs of India's past, but they are still performed today as classical art forms. The *Bharata natyam*, originally performed by the *devadasi* temple dancers, expressed devotion to the gods in a highly sensuous way as a means of achieving a sense of unity with the supreme soul, the Brahman. Today, it is considered a classical art form with an emphasis on replicating traditional poses and expressing poetic ideas. The *kathakali* offers a reenactment of the stories from the Hindu epics and demonstrates lessons in moral ethics for the public to experience. Finally, *kalaripayattu* blends the teachings of Hinduism and Buddhism to achieve an awareness of the mind, body, and soul, which is demonstrated in this fluid martial art. Each of these ritualistic art forms strives to attain a spiritual awareness and is coupled with a physical awareness in hopes of maintaining a balance in life that is emphasized by the Vedic traditions.

Bali has long been considered an island rich in artistic expression. Each day is an opportunity to give thanks and gain more understanding of the ways of the world. The main focus for the Balinese is to live in cooperation with other people, earthly elements, and spirits of the gods and ancestors. The mask dance of Rangda represents the psychological battle of an ongoing struggle to maintain positive and negative energies. Whereas the *ketjak* choral dance drama represents the cooperation to unite against difficult forces. The *legong* dance exhibits beautiful classical themes while adapting to a form of entertainment. Although the Balinese were influenced by other cultures, their premise of seeking harmony to survive in peace is evident in their ritualistic practice of the dance performances.

Key Terms List—Chapter 8

Vedic Texts
Indra
The Caste System
Brahmans
Kshatriyas
Vaishyas
Shudras
The Vedas
The Rigveda
Sama
Yajur
Atharva
Mantra-Samhitas
Brahmanas
Aranyakas
Upanishads
Dharma
Karma
Reincarnation
Natya Shastra
Bharata Natyam
Rasas
Mudras
Rasika

Shiva
Buddhism
Karanas
Devadasis
Araimandi
Kathakali
Prana
Marmas
Uzhichil
Puputan
Bali–Hindu
The Masked Dance of Rangda
Kris
Ketjak
Kreasi Baru
Sanghyang
Gotong Royong
Legong
Sanghyang Dedari
Wali

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Chapter 9

The Healing Properties of Dance

CHAPTER OUTLINE

- Social Dance to Build Confidence
- Dance as a Therapy to Soothe the Soul
- Ecstatic Dance of the Whirling Dervishes
- Dance as a Means of Healing the Psyche
  - German Expressionist
    - Mary Wigman
- Dance as a Means of Discovering the Self
  - Modern-Day Ecstasy Dance
  - Therapeutic Dance
- Dance as a Healing Art
- Summary
- Key Terms List—Chapter 9
- Works Cited
- Image Credits

In this book, we have studied the purpose that dance has held in many different cultures around the world. Although each of these cultures has its own unique style of dance and may use this art form for different purposes, on some level, there is a commonality between all dances in that dance provides an outlet for the expression of emotion. The common denominator of the human experience is the capacity to feel and express emotion. Dance provides the perfect vehicle to present these emotions in a rhythmic, fluid, universal language that lends itself well to abstract thought and expression. Drawing from the wisdom of past and present cultures, we can use dance to heal our society and even ourselves. On the social level, because we are part of a society in which socialization is required to survive, it is imperative that we learn how to communicate and connect with other human beings from many diverse backgrounds and cultures. Dance provides an opportunity to connect to another person without saying a word, simply by emitting emotional energy and creating motion through space. Meanwhile, on a personal level, physical movement has the power not only to ease the pain of negative emotions but also to reinforce or create feelings of happiness and self-confidence. Finally, dance allows one to experience a deeper sense of consciousness, connectedness, and awareness. It even provides a way for some people to connect to a higher power.

Social Dance to Build Confidence

Because dance takes great skill, patience, and dedication, it has the power to promote self-confidence and self-worth. When people experience these positive feelings, they will be more compelled to treat others with kindness, respect, and compassion and to create a more humane world. ***Mad Hot Ballroom*** is a documentary film that tells the story of a diverse group of New York fifth graders who participate in social dance classes at their elementary schools. The film premiered in 2005 and was directed by Marilyn Agrelo and written and produced by Amy Sewell. Most of the filming took place in the fall of 2001 and winter of 2002 in the wake of 9/11. The dance program was first introduced in 1994 by Pierre Dulaine and Yvonne Marceau, accomplished ballroom and Broadway dancers. The Dancing Classrooms' mission was "to build social awareness, confidence and self-esteem in children through the practice of social dance" (http://www.dancingclassrooms.com). The main idea was to use the techniques of social dance to discover the cooperation and respect necessary to accomplish the dances and to be able to help students take pride and feel joy in the process. It is a 10-week program, with 1-hour dance classes twice a week. The children learn merengue, foxtrot, rumba, tango, and swing, and they even learn a few line dances. Each student participates in the classroom learning sessions, but the program can also be very goal oriented. Competitions are available, and the schools can choose to compete or not. Six couples are chosen to represent the class, one for each dance style. There is also one alternate couple who must be able to perform all the dances in the event that another couple is absent or injured. They have three rounds of competitions (quarterfinals, semifinals, and finals) called Rainbow Team Matches because each school is designated by a color. In the end, there is one championship team that receives a trophy and the honor of being the grand champions.

Mad Hot Ballroom is a charming film and reveals commonalities in the American adolescent experience, as it chronicles these children's experiences as they learn to cooperate through social dance. Often within the film, they express their hopes for the future and a desire to maintain healthy social relationships. Fortunately, they learn crucial techniques for doing so through their dance program. Meanwhile, on an even greater level,

FIGURE 9.1 Cotillion: Young ballroom dancers practicing dance skills and social skills.

this program provided solace to the New York society in a time of great tragedy. Within the film, one of the school principals mentions that the dance program provided a positive outcome for the healing process of the 9/11 tragedy. While there are many long-term benefits to practicing social dance, one of the most crucial is that exposing children to the cooperative art of partner dancing at an early age has the power to facilitate good relationships between the sexes. They learn mutual respect, how to work with another person, and polite communication both verbally and through body language. It takes thoughtfulness and discipline to accomplish the dance sequence, and the fact that students learn to enjoy the process of perfecting this art with another person is not only rewarding in the short term but also helps them to develop skills that they can use to create successful relationships in the long term.

Dance as a Therapy to Soothe the Soul

Dance therapy is the use of dance to experience and heal a person's emotional system. It can be a means to discover inner feelings and begin the healing process of emotional wounds and psychological problems. "Dance therapists ... change the way people feel in this world by changing the way that they move in this world" (La France, 2004). For patients who have a hard time expressing themselves verbally, dance provides a way to get to the root of the problem without having to talk. Meanwhile, on the physical level, allowing the body to flow with constant movement releases chemicals called endorphins in the brain and body, which help a person to feel a sense of well-being.

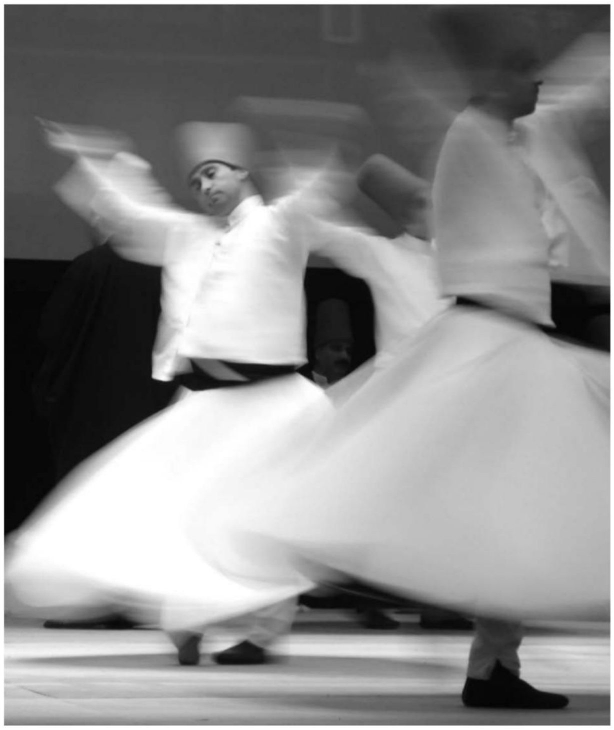


FIGURE 9.2 Whirling dervishes *Sema*—the sacred ceremony.

Ecstatic Dance of the Whirling Dervishes

The Sufi religion is a branch of Islam that originated during the era of Mohammad (7th century CE) and practices Muslim asceticism by promoting a modest lifestyle of introspection and prayer. It seeks to avoid excessiveness. The Sufis believe that dance essentially began with the creation of the universe. Therefore, the movement of their dance reflects the universal rotation and is believed to help achieve a meditative stillness by abandoning the ego of self to seek inner truth. The **Sufi dance**, or the dance of the whirling dervishes, was at first a shamanic practice seen in Baghdad c. 1000 CE. But it was formalized into ritual ceremonies called *Semas* by Jalal Al-Din Rumi in the 13th century. **Rumi** (1207–1273) was a mystic poet known as Mevlana, which means "our lord" in Arabic. Originally from Persia, Rumi's family was forced to flee because of the invasion of the Mongols. They eventually settled in Konya, Turkey. He taught that union with God could be achieved through the dance.

The *Sema* ceremony begins with *Naat-Isharif*, which is a song honoring Mohammad and all prophets. Then a flute solo called *takism* is played and is meant to represent the breath of creation. The procession of dervishes, accompanied by the sheikh, who is the ceremonial leader, circle around the ceremonial space three times, bowing each time they cross the "equator" of the dance floor. This represents the passage of the visible world into the invisible world. The first musical movement of whirling represents the human's birth to truth, the second musical movement represents the rapture of the human being, the third movement represents the transformation to love and surrender of the ego, and the fourth movement represents the acceptance of destiny. Then as the participants have achieved a state of openness and are willing to receive, passages of the Quran are read.

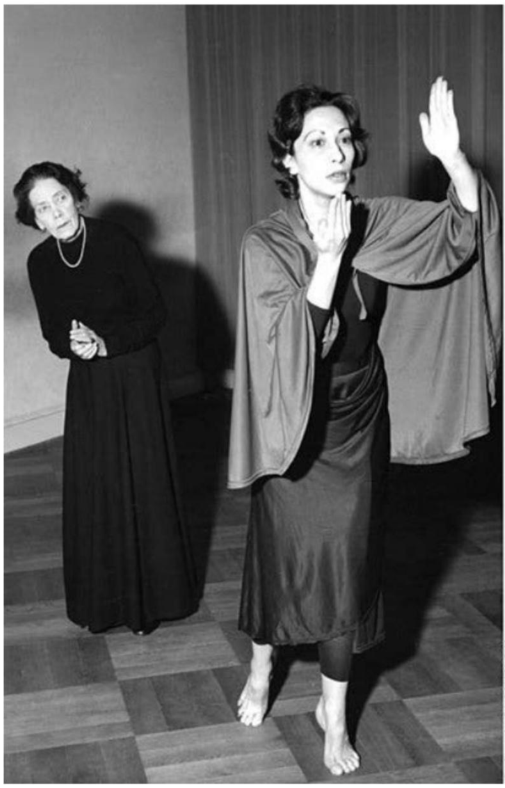
The purpose of the whirling is to reach a state of divine awareness and to be able to be present and centered (Gdula, 2001). It can be seen as meditation in motion. The dervishes begin with their arms crossed at their chests and start the rotation with their left legs, as the axis turns from right to left. They open their arms so that the right hand opens to the heavens to receive the goodness of God, and the left palm is directed toward the earth to distribute God's blessings. The whirling generally lasts for 40 minutes, with occasional stops directed by the signals from the sheikh, who reminds the dervishes to maintain a balance between sobriety and ecstasy. Guests have always been welcome to watch and vicariously experience the shared state of serenity that is created by this ritual. The key purpose for all of this is to absorb the awareness of positive thought, tolerance, and universal love.

Dance as a Means of Healing the Psyche

German Expressionist Mary Wigman

Mary Wigman, one of the pioneering figures of German expressionistic modern dance, spoke of a time when she was inconsolable and terribly confused about what she would do with her life. She locked herself in the guest room of her parents' home, and in her despair, she noticed that she was moving (Fuller-Snyder & MacDonald, 1991). The movement became a medium to express her innermost feelings, and as she swayed and contorted her body, she experienced a sense of relief from her painful emotions. She began to improvise with movement out in nature as part of her healing process. This self-imposed therapy not only helped her overcome her negative emotions but also eventually led Wigman to a lifelong career as a dancer, teacher, and choreographer.

The basis of Mary Wigman's choreography was to tap into a human experience that could reach the sublime. It was created not by intellectual planning but by "feeling through" or using the sensitive human body (Martin, 1989, p. 59).



Bundesarchiv, B 145 Bild-P047336
Foto: Schütz, Klaus | 23. Januar 1959

FIGURE 9.3 Mary Wigman watches as a dancer experiences an emotional release.

The unity of components was a principle in Wigman's artistry. This was demonstrated on several levels within her technique and choreography. When training her dancers, she emphasized the development of the individual yet also insisted that one must be able to blend with the ensemble. Keeping with the idea of cooperation, the composition of music accompanying her dances occurred simultaneously, with musicians and dancers improvising one against the other and experiencing each other's creative moments. Inspired by the Sufi dancers, Wigman strived for a feeling of oneness with the cosmos. She incorporated turning into her technique, believing that one must "be the center, be the quiet rotation" that way one can experience the surrender to the spirit, to escape from reality, and to be at one with the universe.

Dance as a Means of Discovering the Self

Modern-Day Ecstasy Dance

Gabrielle Roth developed a style of ecstasy dance to guide soul searchers in their discovery of the true essence of self. This trance dance is a moving meditation, which incorporates five rhythms that are designed to lead the participant on the path to their innermost being, their truest selves. Roth stated, "Each rhythm awakened energies that helped me to separate myself from my conditioning, discover my original passions and desires, and connect me to humanity" (Roth, 1998, pp. 37–38). The process is one of complete surrender to the movement and emptying of the mind so that intuition can flow through to every cell in the body. Dancing each of the rhythms is believed to transport the dancer to a different state of consciousness and to reveal a greater expression of the true self (Roth, 1998, p. 38). The five rhythms—(1) flowing, (2) staccato, (3) chaos, (4) lyrical, and (5) stillness—represent both masculine and feminine energies and are meant to allow the dancer to identify with each gender within their own being.

FIGURE 9.4 The five rhythms elicit awareness of mind, body, and soul.

Flowing is a feminine energy, reflecting the nurturing mother, the flirtatious mistress, and the wise serene Madonna. It is a fluid and flexible state of being, which surrenders to nature and strives to go with its flow. Flowing is meant to connect dancers to their natural individual selves, their earthiness, and their root energy. It is a state of continuous change, wonder, and discovery. To be in a state of flow allows self-confidence to radiate naturally, allowing the dancer to intuitively flow with the rhythms of life. To initiate the movement of flow, dancers begin with breath awareness, especially attuned to the inhalation of the air. Then they allow the movements of the body to reflect the breath process by expanding and contracting their bodies. Next, they move around the room as if they were moving through honey and allowing one movement to melt into the next movement (Roth, 1998).

Staccato, meanwhile, exhibits masculine energy. It is meant to express the archetypes of the responsible, protective father juxtaposed with the rebellious, passionate son, both of whom are presided over by the Holy Spirit or the truth seeker. The staccato energy results in angular, fast, impulsive movements that are believed to help break down toxins caused by lies and hurtful feelings, which reside in the cells of the body. The rhythm reflects tendencies of childhood: high-energy movement that quickly switches from one activity to another and the exploration of the world at a fast, unbridled pace. To experience the staccato energy, dancers focus on the exhalation of the breath. Movements are sharp, angular, and distinct, creating a percussive, beating-heart type of rhythm (Roth, 1998).

Chaos is the energy where the feminine and masculine energies unite. This is said to represent the birth of the artist, of creation, and of expression. The energy of the lover is also expressed, who is said to feel deep emotion and reflect passion in each movement. Meanwhile, the seeker maintains innocence to continue the search for truth. Our modern definition of the word “chaos” is a state where everything is out of control, but the Greek word “chaos” actually means “empty space.” Rethinking the word’s connotative meaning offers the pure potential of an empty space, which is created by unifying opposing forces. Chaos is the realm of the artist. Chaos energy is where flowing and staccato movements collide. Dancing the chaos energy requires that the dancer let go by dancing wildly and uninhibitedly. They let the body shake out all their emotions, flailing their limbs like a rag doll. They gradually allow a movement pattern to emerge and repeat it until it leads them to something different. Then they shift between pure improvisation and specific movement patterns. The idea is to be carried by the rhythm and work organically and then to enjoy the insights that chaos can present (Roth, 1998).

Lyrical energy is the afterglow of the chaos experience. The movement is weightless and effortless. Lyrical energy has similar components to the flowing movements but contrasts with it in that flowing energy emphasizes a connection to the earth, while lyrical emphasizes an airborne rhythm. Playful, imaginative, and even risky movements emerge from dancing to this rhythm. Lyrical is said to be the energy of maturity and knowingness. It is meant to represent that moment in each person’s life when they realize that they have grown up and that they know how they are going to approach life. This moment seems to naturally unfold in a harmonious, lyrical way, as a person gradually comes to understand the process of how things work and becomes confident that they can manage whatever life throws their way.

The process of the lyrical dance is to create light, easy movements by barely touching the ground, skipping, and whirling. Dancers focus on recognizing their feelings and letting the weight of the past disappear. It has the power to create delight through the easy, effortless movement (Roth, 1998).

Finally, the energy of **stillness** allows even greater wisdom, compassion, and inspiration to surface. It is a meditative moment of the trance dance, where quiet awareness encompasses one's whole being and focuses on connecting with the universal energy. To experience stillness, dancers move in super-slow motion. They bring their energy to the center of their bodies and allow the dance to dissolve and leave only a sense of their breath. They completely stop and focus on the shape of their pose; if their mind starts to run, they disrupt it with some fast movements and then settle into stillness again. Finally, there is rest in stillness, where one focuses on the rise and fall of the breath, recognizing the rhythm of the beating heart and the circulation of the life force within the body. In this stillness, it is the hope that a participant can discover the mystery of their divine soul (Roth, 1998).

The five rhythms of movement that constitute Gabrielle Roth's ecstasy dance provide a means to heal the body by discovering the essence of the soul and the commonalities of the human experience. Roth stated, "In my world, everything flows from the instinctive intuitive wisdom of the body: and I have learned that when we stop listening to it we are driven, by outside influences, into choices that have nothing to do with our truth. The body is our spiritual path" (Comaroto-Raynal, 2009, p. xiii). The process of moving the body through these energies is similar to many of the ancient healing rituals done by trance dancers as a way to gain a better understanding of themselves and their place in both the physical and spiritual world. Gabrielle Roth further explained her philosophy on the body's connection to the spirit:

> To sweat is to pray, to make an offering of your innermost self. Sweat is holy water, prayer beads, pearls of liquid that release your past, anointing all your parts in a baptism by fire .... Sweat is an ancient and universal form of self-healing, whether done in the gym, the sauna, or the sweat lodge. I do it on the dance floor. The more you dance, the more you sweat. The more you sweat, the more you pray. The more you pray, the closer you come to ecstasy. (Roth, 1998 p.1).

Therapeutic Dance

Gaga Movement Language is a type of dance meant to explore tactile and emotional body sensations. It was developed by Ohad Naharin as a way to recover from a back injury. He is the artistic director of the Batsheva Dance Company in Israel. The physical practice involves constant movement for an hour or more, focusing on movement sensations and emotional expression. The benefits of Gaga dance include developing more sensitivity, expanding awareness, and being more observant and less judgmental, allowing the dancer to experience the moment (Katan, 2016).

James Graham, a certified Gaga teacher, explains that he feels more alive in a visceral sense; his joints feel lubricated; his neurons are firing; he is more aware of his body in a three-dimensional sense. There is a healthy perception of body, mind, and soul. And any imbalance is allowed to surface and be released through movement, recognizing possible injuries, illnesses, or emotional instability (Teply-Figman, 2015). The main concern of this dance technique is to honor the body and discover new ways of moving to receive pleasure, maneuver efficiently, and express what comes from inside. Gaga allows each participant the freedom to express themselves through improvisational, exploratory movement.

FIGURE 9.5 Dancer explores improvisational movement to express emotional sensations.

Dance as a Healing Art

Movement therapy can heal the mind, body, and soul by bringing about feelings of balance as the participant gains more conscious awareness of their entire being. Conscious Movement Process Work is a practice developed by energy healer **Lynn Wood**. The purpose of Conscious Movement is to clear blocked energy that has been created by negative life experiences, false beliefs, and emotional baggage. It involves listening to the body and recognizing negative patterns so that they can be broken and replaced with more positive ones.

Ancient wisdom and modern medicine have both discovered that emotions that block feelings of well-being, such as frustration, anger, depression, and stress, can result in acute or chronic pain, tension, and disease. Movement therapists strive to rid the body of the physical pain caused by negative emotions. Lynn Wood explained, “The body has a wisdom that resides in the cells .... Working directly with the physical body in movement is a particularly powerful point of focus for healing. It dissolves energetic blocks and reshapes the energy field toward balance.” Working through these “release techniques” is believed to bring awareness of the unconscious physical and emotional patterns that

FIGURE 9.6 Conscious Movement leads to balanced energy within the body.

block one's natural energy flow, which then allows for a return to feelings of balance and well-being. In addition to movements, Wood incorporates the use of the imagination to allow the mover to explore new patterns and surrender to the flow of the movement. This, ultimately, has caused transformation and healing in many of her clients. The benefits of this process have included renewed energy, a new perspective on life, improved relationships, a reduction in physical pain, and an awareness of the connection of mind-body-soul.

Wood further explained her philosophy:

> Life is a creative process. Releasing one's creativity is both a benefit for life and a necessity for healing on all levels. ... This is a time for you to look deep inside and reveal the truth of your life to yourself. It is a hero/heroine's journey and is not for everyone. It takes courage to look at yourself, take responsibility for your creations, and then choose to create what you really want in your life. (Wood, 2020 p.1)

Summary

Dance allows the mind, body, and soul to unite in the vortex of space where life's energy began and will endure for eternity.

Dance unites us. It is a universal language of the human spirit and of all mankind. The interpretation of rhythm is shared among dancers as they communicate through emotional expression on a level that can be deeper and more honest than pure verbal exchange. Through this art form, people have the opportunity to find a sense of their true self and a connection to others. What emerges in the dance is the individual expression, yet at the same time, there is a commonality of spirit.

Throughout the years, dance has served many purposes within each culture; its common thread is its ability to help humans to discover their innermost being and to express that pure emotion. It soothes the soul and heals the mind by allowing feelings to emerge through the movement of the body and providing the opportunity for awareness and understanding to surface. Through expressive, physical movement, dance provides us with psychological and spiritual renewal, balance, and peace.

Key Terms List—Chapter 9

Mad Hot Ballroom
Dance Therapy
Sufi Dance
Rumi
Mary Wigman
Gabrielle Roth
Flowing
Staccato
Chaos
Lyrical
Stillness
Lynn Wood

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Chapter 7

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Chapter 9

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Appendix 1

Research Project and Presentation

ONE TITLE PAGE, 8 TO 10 pages of text; 9 different sources cited within the paper in APA style, 1 source page with at least 12 sources, 4 of which must be from the University Library database, and equal at least 10 pages total. There are no deductions for more than 10 pages.

Writing Requirements for the Paper

Papers must be typed, double-spaced 12-point font on 8.5 by 11 standard white paper, standard one-inch margins. A title page must be included that lists the names of all the students in the group, then the professor's name, class name, day and time of class, and the subject of the paper. The group paper must be stapled and placed in a **folder. The group paper must be in the flap on the left side and the individual reaction papers must be in the flap of the right-hand side**. All quoted research information must be documented in APA format **in the paper** (**author,** (**publication year**) **page #**) **and also in the references/bibliography or source page**.

Project and Presentation

Groups should consist of 6 people.

Create a culture and express the components of that community in the form of a dance.

An 11 page (or more) paper explaining your research and theories. Each person contributes a different section but you will work on researching together in the class assignments.

Four sources for each topic required; cited APA style

1. State the belief system of the community. Compare and contrast to existing religions and the belief system that you have researched. (2 pages) 4 sources

2. State the political system of your community. What are the rules? Compare and contrast to existing systems that you researched. (2 pages) 4 sources
3. State the social structure of the community. What are the expectations of social behavior? Compare and contrast your ideas to the research done in class. (2 pages) 4 sources
4. Choreograph a dance to reflect the culture, and video it or present it in class. Write a description of the dance and how it reflects the ideals of the community. (This section doesn't need resources unless you find a quote that is appropriate.) (2 pages)
5. An introduction to the paper and a conclusion to the paper, along with a separate source page alphabetized by author in APA style. The title page is to include the name of each person in the group and their contribution, a title for your project, the course name, the time period of your class, and the Instructor's name. This task involves compiling the paper into a well-organized, cohesive work. Proofread and edit co-members' work. Submit to TurnItIn on the course site.
6. A PowerPoint delineating the main points. Make sure to have an introduction slide explaining the purpose of the culture. Include beliefs, political system, and how you will structure your community along with a description of the dance. Conclude with a final statement expressing the ideals and essence of your culture. Print out a copy of each slide (there should be 6 to 8 slides).

*Each individual member of your group must write a reaction paper to the project stating your contributions, discoveries about what you learned and your experience with the project. Rate each member of your group from 1 to 10, 10 being the best. (No sources required) (2 pages)

A 10-minute presentation including a PowerPoint and a dance given in the last weeks of the semester.

All group members must contribute to the presentation explaining their portion of the research or paper.
Presentation of the dance either on video or in person.
Presentation dates will be selected.
Papers are due the day of your presentation.
PowerPoints must be emailed to the professor the day prior to your presentation and the slides printed out to include with the paper.

Total points 100

30 points—individual reaction paper
30 points—individual contribution
30 points—overall group presentation
10 points—peer rating

Research Requirements for All Papers

Not all Web sites are valid sources. Don't use Wikipedia. If you are unsure about the validity of your sources, please submit a list of your sources to the instructor at least 3 weeks prior to the due date. You may use periodical resources (*Dance Magazine*, *JOPERD*, etc.). Use articles from the library database, books, and websites. Our library has many online search engines to find scholarly journals on your dance topic. You must cite your sources in your paper and have a completed bibliography.

Source page: At least 12 sources APA style

Use (https://owl.english.purdue.edu/owl/section/2/10/) as a reference guide for your source page and refer to a manual on how to document your sources within the paper. It must be in alphabetical order. Do not number them. Make sure your sources are legitimate.

(**Don't plagiarize.**)

A hard copy of the paper must be turned in to the instructor on the due date to be graded and the person assigned to the introduction and conclusion part of the paper must submit it to TurnItIn on the course site.

Appendix 2

In-Class Assignments

Assignment #1

Choose your group members and create a group name

---

1. ______________________ written portion of belief systems.
2. ______________________ written portion of political systems.
3. ______________________ written portion of social structure/behaviors/rule and how they are enforced.
4. ______________________ written portion introduction, conclusion, and source page.
5. ______________________ PowerPoint (6 slides).
6. ______________________ choreography and written description of the significance of the dance in relation to the culture.

Explore belief systems.
Define religion.

Define culture.

What is the purpose of religion?

List and define 5 belief systems and briefly discuss what they believe and why.
Belief systems:

1.

2.

3.

4.

5.

Research these belief systems more in depth for your project. Choose one person from the group to compose the portion of the paper. Create a belief system for your culture and compare it to the systems you have researched. Make sure to cite the information in your paper and pass the bibliography information to the person doing that portion of the paper. You must have at least 4 sources.

Assignment # 2

Group Project Name

Explore political systems to determine the leadership of your community and how it will be organized.

Do some research and list 5 political systems and explain the basic principle behind them.

1.
2.
3.
4.
5.

What kind of leadership do you think your society should have? Why?

Does this kind of leadership coordinate with your belief system? Explain how.

After meeting with your group choose one person from your group to research these political systems more in depth and compose the paper for your project. Create a political system for your culture and compare it to the systems you have researched. Make sure to cite the information in your paper and pass the bibliography/sources to the person compiling the whole paper. You must have at least 4 sources.

Assignment #3

Group Project Name

How are you going to organize and structure your society?

1. Now that you have set up a political system, how are you going to enforce these rules and laws?
2. How are you going to educate your people?
3. Is there an economic stratification or class system?

a. Are there jobs the government supports? And how does the government get the money to support these jobs?

b. How are you going to care for the less fortunate?

List and define 5 organizations or programs to strengthen and support your community and briefly discuss why they will benefit your culture and how they reflect the central values and principles of your society

1.

2.

3.

4.

5.

Research these ideas more in depth for your project. Choose one person from the group to compose the portion of the paper. Create a social structure and discuss why it is set up that way and how it benefits society within your cultural community. Find 4 sources to back up your ideas. These ideas can come from sociologists, economists, educators, urban development experts, or people in leadership positions. Make sure to cite the information in your paper and pass the bibliography information to the person doing that portion of the paper. You must have at least 4 sources. Please finish all the research in a timely manner so those finalizing the project have time to do their work.

Assignment #4

Group Project Name:

Title Page

Title of your project, names of all the members of the group and their contribution to the project, Name of the class, class time and days, professor's name.

Introduction

Describe your culture in general, and concisely state the belief system, political system, and the values and principles your culture lives by.

Belief system

In more detail describe the belief system, what it is based on, and how it compares and contrasts to those already in existence. You must cite 4 sources within the text using the format (author, publication date, page # if direct quote).

Political system

In more detail describe the political system, what it is based on, and how it compares and contrasts to those already in existence. You must cite 4 sources within the text using the format (author, publication date, page # if direct quote).

Social Structure

What are the values and principles that your culture lives by? Tell how you will enforce the rules you have set up for your society. How you will educate your people. How your culture coexists. Create some programs to strengthen and support your community. Research theories or practices from experts. You must cite 4 sources within the text using the format (author, publication date, page # if direct quote).

Art and Dance

Describe the art that represents your culture. Explain the dance you have created that depicts your culture. Make sure to give examples of the movement that expresses the essence of your community and explain the purpose of the dance.

Conclusion

Synthesize the information and tell how the research was meaningful and useful. Explain how the information fits together to create a complete idea of culture and humanity. Demonstrate how your ideas create a new way of looking at the world.

Resource page

Use APA style format (if you need examples PLEASE visit Owl Purdue: https://owl.english.purdue.edu/owl/section/2/10/ to learn how to do it correctly). All print must be in black. List the resources alphabetically. Remember to use legitimate sources. Wikipedia and dictionary.com are not considered valid sources. You can use Encyclopedia Britannica. If you use articles get them from the University library database or Google Scholar (if you must).

Print out the PowerPoint presentation to include at the end of your paper. Choose outline view to print or slide print.

At the end of the paper include each member's reaction paper. Each person must write a 2 page double-spaced reaction paper to the project stating your contributions, discoveries, and experience with the project. Rate each member of your group from 1 to 10, 10 being the best and justify your grade by giving comments on their participation.

Presentation

PowerPoint: Create a PowerPoint with approximately 6 slides to concisely describe the ideas in your paper. Be prepared to explain these ideas as part of your presentation.

Dance: Create your dance that depicts your cultural society and be ready to present it as part of your presentation. You can record it and include it in your presentation or you can perform it in front of the class. Conclude your presentation with a final statement about your culture.

Appendix 3

Key Terms and Discussion Questions

Chapter 1—Exploring Dance

Key Terms

- Movement

- Posture

- Balance

- Gesture

- Rhythm

- Centering

- Breath

- Alan Lomax

- Choreometrics

- One-Dimensional Dance Style

- Two-Dimensional Dance Style

- Three-Dimensional Dance Style

- Single-Unit Movement Style

- Multi-Unit Movement Style

Discussion Questions

Discuss each question and give examples to explain your conclusion. If you use outside sources, please make reference to them and include the citation in your written work.

1. Why do human beings believe there is a force outside of themselves that controls life?
2. Can you prove that there is?
3. Why is the belief so strong?
4. Will humans always believe there is a superior being or force?
5. Compare the methods of analyzing dances. What can you derive from each of them about the movement, style, concept, and expression of dance?
6. In the 1970s, Alan Lomax expressed his concern about the rapidly changing world and the need to document traditional dances. How has the world changed since then?
7. Do you think that most people around the world are aware of different cultures?
8. What has contributed to the changing world?
9. Has technology contributed to global awareness? How?
10. Dance is thought to be a universal language. Why?
11. Are there other ways to communicate transcending the language barrier?
12. What needs do all humans from every culture have in common?
13. What makes each culture unique?
14. What kind of dance represents your generation?
15. How does this dance express the attitudes of your culture?
16. Can you find a link to a culture other than American culture? Is there history?
17. How does it compare to your parents' generation?

Chapter 2—American Indigenous Dances

Key Terms

- Hunter-Gatherers

- Olmec

- Mayans

- Citadel

- Toltec

- Aztecs

- Deme

- Tezcatlipoca

- Los Voladores

- Big-Game Hunters
- Old Cordilleran
- Desert Tradition
- Animism
- Storyteller
- Regalia
- Open-Ended Circular Movement
- Closed Circular Movement
- Monophonic
- War Dance

- Sun Dance

- Sweat Lodge

- Peace Pipe

- Ghost Dance

- Indian Agents

- Powwow

- Grand Entry

- Snake Dance

- Kisi

- Hugger Guard

- Gatherer

- The Eagle Dance

- Hoop Dance

- Tony White Cloud

- Ralph Zotigh

- Inuit

- Eskimos

- Baleen

- Shaman

- Tuunsaq

- Anerca

____

____

- Karigi

____

____

- Hoop Drums

____

____

Discussion Questions

1. Who are the Inuit?
2. What region of America do they reside in?
3. What are some of the major threats they faced when Europeans came to their region?
4. Give an example of the Inuit dance style; describe the movements involved and what part this dance plays in their tribal societies.
5. What are some of the issues Native Americans faced when European settlers arrived on the continent?
6. Give three examples of Native American dance. Describe the dance and what it was meant to express. In at least one of these examples, describe the political context of this dance, especially in regard to the relationship between Native Americans and the European settlers.
7. The American Indians created rituals to seek understanding of the ways of the world, and one of these rituals was the Sun Dance. Prayers offered to the Great Spirit bless the Sun Dancers as they endure suffering and self-sacrifice. What is the purpose of suffering, and is there any redeeming value? Compare your understanding of suffering to that of the American Indians.
8. Who are the Aztecs?
9. What region of America did they exist in?
10. Explain the Aztec calendar and how it affected political decisions.
11. What traditional dance ceremony or ritual is associated with the Aztec culture?
12. How, in your opinion, have the cultures in this chapter influenced modern society and culture?

Chapter 3—Dance in the Polynesian Island Cultures

Key Terms

- Austronesian
- Melanesia
- Chain Migration
- Animism
- Mana
- Tapu
- Ali'I
- O'tu
- Pomare I

- Protectorate

- Ariori

- Ori Tahiti

- Tamure

- Ote'a

- Pa'oti

- Aparima

- To'ere

- Pahu

- Conch

- Nose Flute

- Taro

- Mele Chant

- Kupuna

- Kapu

- Pi’uhonua

- Moi

- Kalaimoku

- Kahuna Nui

- Kahuna

- Makaainana

- Kauwa

- Hula

- Kahiko

- Auana

- Huna

- Kumulipo

- Pele

- Laka

- Hula Halau

- Kuma Hula

Discussion Questions

1. How did the islands in the South Pacific come to be populated?
2. Where were the great navigators believed to be from?
3. How did they travel to the islands?
4. What beliefs and ideas did they bring with them, and how did these ideas influence island culture?
5. When were the Tahitian Islands settled?
6. Describe the characteristics of the Ori Tahiti and the Tahitian Ote'a.
7. What kind of tempo does Tahitian dance music typically have? What are the common instruments used in Tahitian music? Name three and describe the kind of sound each one makes.
8. When were the Cook Islands settled by the Polynesians?
9. Where does the name "Cook Islands" originate?
10. Describe the dance found in the Cook Islands. How do the movements differ for men and women?
11. When was Hawaii settled, and what did its political system consist of?
12. How was Hawaiian history recorded?
13. What are the differences between the kahiko and the auana hula? Which came first? What was one major influence on the auana style?
14. Why did the missionaries view the dances of the islanders as obscene?
15. How did the missionaries get the islanders to adopt Christian beliefs?
16. What do you know about convincing someone to see your perspective?
17. Describe how the *haka* has developed within the Māori culture and the purpose it serves within today's society.
18. Since the beginning of time, dance has been part of everyday life; everyone danced. Later, certain societies looked at dance as being sinful. In your opinion, should dance be a part of everyday life? Or is it a practice that is detrimental to society?

Chapter 4—Dances of Africa

Key Terms

- Order of Primates

- Bipedalism

- Matriarchy

- Exogamy

- Patriarchal

- Tribes

- Trance Dances

- Social Dances

- Hot Deities

- Cool Deities

- Complementary Opposites

- Possession Dances

- Sango

- Osun

- Egungun

- Bushmen

- Hottentots

- Apartheid

- Nelson Mandela

- African National Congress

- Desmond Tutu

- Ubuntu

- Gumboots Dance

- Toyi-Toyi War Dance

- Benedicto Kiwanuda

- Milton Obote

- Lord’s Resistance Army

- Joseph Kony

- Bwola

- Dingi Dingi
- Larakaraka
- Hispaniola
- Taino/Arawak
- Privateers
- Buccaneers
- Turtle Island
- Dutty Boukman
- Toussaint Louverture
- François Duvalier

- Baron Samedi

- Jean-Claude Duvalier

- Vodou

- Loa

- Bondye

- Damballa

- Banda

Discussion Questions

1. Name two forms of dance in precolonial Africa. Describe their purpose and characteristics.
2. What are the two classifications of Yoruba gods? What types of dance movements are associated with the dances done to honor specific orisa?
3. What is apartheid? What effects did it have on the lives of native South Africans? What kinds of dances were created in response to apartheid?
4. What governmental issues led to the formation of the Lord's Resistance Army (LRA) in Uganda? How can these current issues be traced back to exploitation by European imperialism?

5. How did dance help the refugees of the LRA in Uganda?
6. The child soldiers rescued from northern Uganda's LRA learn about and participate in traditional music and dance as a form of therapy and rehabilitation. Why is this more effective than traditional psychotherapy (talk therapy)?
7. In your opinion, why do people fight wars? Will humanity ever evolve to a state where war will be obsolete?

Chapter 5—African Influences on American Dance

Key Terms

- Slave Factories

- Buck and Wing

- Jig Dance

- Cakewalk

- Ring Dance

- Juba

- Ring Shout

- Beating Stick

- Minstrel Shows

- African Company

- Thomas Dartmouth Rice

- Jim Crow Dance

- William Henry Lane

- Tap Dancing

- Bill “Bojangles” Robinson

- Flash Act

- Soft-Shoe

- Class Act

- Savoy Ballroom

- Swing Dancing

- Cutting Contests

- Lindy Hop

- Air Steps

- Jitterbug

- Katherine Dunham

- Jazz Dancing

- Ag’ya

- Rock and Roll

- Kool Herc

- Break Dancing

- Windmill

- Continuous Backspin

- Continuous Head Spin

- Popping

- Robot

- Michael Jackson

- Hip-Hop

Discussion Questions

1. How was the African dance style initially transported to the New World?
2. Describe a key connection between Lindy Hop and break dancing.
3. Discuss the value of socially conscious dances choreographed by Black artists.
4. What was Michael Jackson's role in the revolution of the modern music video? Can his influence still be seen today?
5. Which dance style presented in this chapter was your favorite and why? Explain how that dance style was influenced by African dance. ______________________________

Chapter 6—Culture and Dance Forms of South America

Key Terms

Brazil

- Pedro Alvares Cabral
- Captaincies General
- Father Manuel da Nobrega
- Jesuits
- Ignatius of Loyola
- Tupi-Guarani Indians
- Treaty of Tordesillas
- Rio de Janeiro

- King Dom Joao VI

- Pedro II

- Princess Isabel

- Mandatory Draft

- Politics of Coffee With Milk

- Getúlio Vargas

- Humberto Casello Branco

- Tencredo Neves

- Candomble

- Orixas

- Barravento

- Zebra Dance

- Capoeira

- Quilombos

- Mestre Bimba

- Capoeira Regional

- Mestre Pastinha

- Capoeira Angola

- Capoeira Contemporanea

- Ginga

- Roda

- Capoeiristas

- Berimbaus

- Pandeiros

- Atabaque

- Carnaval

- Lent

- Entrudo, the Feast of Fools and the Feast of Asses

- Samba

- Day of Kings

- Samba Schools

- Forro

- "For All"

- Forrobodo

- "Great Party"

- Accordion

- Zabumba

- Metal Triangle

- Luiz Gonzaga

- Forro Universitario

Argentina

- Juan Diaz de Solis

- Pedro de Mendoza

- Mestizo

- Juan de Garay

- Viceroy de La Plata

- Criollos

- War of the Triple Alliance

- Juan Domingo Peron

- Eva Duarte

- Tango

- Musical Roots of Tango

- History of Immigration

- Duelo Criollo

- Milonga

- Milongueros

- Poets

- El Chicoba

- Dame la Lata

- Bandoneon

- Lunfardo

- Portenos

- Tango Gained Acceptance

- Tango Declined

- Tango Argentina

- Gaze

- *Confiteria Ideal*

- Piropos

- *La Salon La Argentina*

- Regulars

- Cabeceo

- Caminar

- Cortes

- Quebradas

- Boleos

- Ganchos

- Tanda

- Cortina

- La Cumparsita

Discussion Questions

1. Ignatius of Loyola changed his life's purpose after suffering from a near fatal illness. Why is it that a severe illness or near-death experience would cause a deeper contemplation of religion or spirituality, changing one's perspective on life?
2. Getúlio Vargas and Juan Perón were both considered populist presidents. What was their initial appeal and what led to their downfall?
3. Capoeira began as a martial art in the *quilombos* and served as a method of self-defense. How has it developed, and what does it provide the capoeiristas now?
4. Carnaval parades developed out of the rancheros' processions celebrating the Day of Kings and was associated with the African culture's king and queen of the Congo. What is the process and intent of the current parades?
5. How does the tango serve the psychological needs of the *milongueros*?

Chapter 7—Dances of East Asia

Key Terms

- Yellow Emperors
- Mao Zedong
- Deng Xiaoping
- Jiang Zemin
- Hu Jingtao
- Xi Jinping
- Daoism
- Wu Wei
- Confucius

- *The Analects*

- Dao De Jing

- Dragon Dance

- Fan Dance

- Ribbon Dance

- Taikongnauts

- Formosa

- Chiang Kai-shek

- Minzu

- Minquan

- Minsheg

- Li-ism

- Tenrikyo

- Hsuan-yuan Chiao

- Tienti

- Amis

- Atayal

- Weaving Song and Dance

- Saisiat

- Tsou

- I-Kuan Dao

- Tatuk

- Bunun

- Abundant Millet Harvest

- Paiwan

- Rukai

- Puyuma

- Weeding Dance

- Hunting Dance

- Yami

- Harvest Dance

- Hair Dance

- Formosa Aboriginal Dance Troupe

- Cloud Gate Dance Theater

- Lin Hwai-min

- Shinto

- Kami

- Amaterasu

- Ame-no-uzume

- Bugaku

- Okisa

- Kabuki

- Okuni

- Wagoto

- Tokugawa Shogunate

- Kata

- Aragoto

- Mie

- Roppos

- Onnagata

- Hanamichi

- Seri

- Mawari-butai

- Chunori

- Jidaimono

- Sewamono

- Butoh

- Shosagoto

- Baku Ishii

- Kazuo Ono

- Tatsumi Hijikata
- Ankoku Butoh
- Tan-gun
- Hwan-in
- Shinshi
- Ki-Ja
- Kim Il Sung
- Kim Jong Il
- Chuch’e
- Sinkyo

- Mutang

- P'ansu

- Korean Mask Dances

- T'alch'um

- Mass Games

Discussion Questions

1. Why is China sometimes referred to as the dragon culture? What dance exhibits this cultural association, and when was it originally performed? When is it performed today?
2. Describe three aspects of the opening or closing ceremonies of the 2008 Olympics. Then link the aspects you have chosen to an element of Chinese culture.
3. Who started the Kabuki tradition in Japan? What kinds of people participated in these dances? What kind of people watched them?
4. Choose one style of Japanese dance and link it to an element of Japanese culture.
5. What other Asian culture had a significant influence on Taiwanese culture? How is this exhibited in Taiwanese dance?
6. Cloud Gate Dance Theater is a Taiwanese modern dance company, and the artistic director Lin Hwai-min expresses his perspective of Taiwanese culture through his choreography. Research one of his dances on YouTube and analyze it, explaining the movements and the symbolism. Tell how it reflects the Taiwanese culture.
7. List three major forms of Korean dance. Describe them and explain their roles in Korean culture.
8. The North Korean Leader Kim Jong Il said, "Developing Mass Games is important in training school children to be fully developed communist people." Describe how this idea of communism is represented in the Mass Games extravaganza.

Chapter 8—Dances of India and Bali

Key Terms

- Vedic Texts
- Indra
- Caste System
- Brahmans
- Kshatriyas
- Vaishyas
- Shudras
- Vedas
- Rigveda

- Sama

- Yajur

- Atharva

- Mantra-Samhitas

- Brahmanas

- Aranyakas

- Upanishads

- Dharma

- Karma

- Reincarnation

- Natya Shastra
- Bharata Natyam
- Rasas
- Mudras
- Rasika
- Shiva
- Buddhism
- Karanas
- Devadasis
- Araimandi

- Kathakali

- Prana

- Marmas

- Uzhichil

- Puputan

- Bali-Hindu

- Masked Dance of Rangda

- Kris

- Ketjak

- Kreasi Baru

- Sanghyang

- Gotong Royong

Discussion Questions

1. Where does most of our knowledge about ancient India come from? What do we know about the ancient Indian way of life?
2. What are two prominent religions that originated in India? Give an example of a dance style that reflects the beliefs of each of these religions.
3. Which two countries had significant influences on the Balinese culture? What did they bring with them to this island?
4. In the masked dance of Rangda, it is thought that Rangda represents the hidden psychological evils in every man, and Barong represents the strength to search for inner truth to overcome them. Do you think the concept of this dance reflects the personal inner conflict of individuals in our current society? Explain.

Chapter 9—The Healing Properties of Dance

Key Terms

- *Mad Hot Ballroom*
- Dance Therapy
- Sufi Dance
- Rumi
- Mary Wigman
- Gabrielle Roth
- Flowing
- Staccato
- Chaos

- Lyrical

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- Stillness

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- Lynn Wood

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Discussion Questions

1. What is one way that dance provides skills for healthy human interactions?
2. How can dance and the arts provide a means of release and healing to society?
3. What is Sufi dancing? What religion is it associated with? What purpose is it meant to serve for those who perform it?
4. Briefly describe the dance philosophies of Mary Wigman, Gabrielle Roth, and Lynn Wood.
5. Dance serves many purposes in many different cultures, but at the most basic core, dance provides us the ability to discover our innermost being and through movement express pure emotion. How can dance heal the mind, body, and spirit?

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